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THE

BOSTON HANEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC;

BEING A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES, ANTHEMS, SENTENCES, CHANTS, &c.

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT COMPOSERS.

HARMONIZED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN AND PIANO FORTE

"—Assembled men, to the deep Organ join,
Their long-resounding voice, oft breaking clear,
At solemn pauses, through the swelling Base;
And each mingling flame increases each,
In one united ardour rise to Heaven!"—*Thomson.*

EDITED BY

LOWELL MASON.

NINTH EDITION WITH ADDITIONS AND IMPROVEMENTS.

Boston:

PUBLISHED BY RICHARDSON, LORD, AND HOLBROOK, NO. 133, WASHINGTON-STREET.

1830.

Mus 11.73.79.9
Mus 490.1830.3

Harvard College Library
Sept. 23, 1915.
Gift of
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DISTRICT OF MASSACHUSETTS, to wit:

DISTRICT CLERK'S OFFICE.

BE it remembered, that on the thirteenth day of September, in the year of our Lord one thousand eight hundred and thirty, in the fifty-fifth year of the Independence of the United States of America, JOSEPH LEWIS, Secretary of the Handel and Haydn Society, of the said district, has deposited in this Office, the title of a book, the right whereof he claims as proprietor, in the words following, to wit:

"The Boston Handel and Haydn Society Collection of Church Music; being a selection of the most approved Psalm and Hymn Tunes, Anthems, Sentences, Chants, &c.; together with many beautiful extracts from the works of Haydn, Mozart, Beethoven, and other eminent composers. Harmonized for three and four voices, with a Figured Bass for the organ and piano forte.

"——Assembled men, to the deep Organ
The long-resounding voice, oft breaking clear
At solemn pauses, through the swelling Base
And, as each mingling flame increases each
In one united ardour rise to Heaven!"—Pope.

Edited by Lowell Mason. Ninth Edition, with additions and improvements."

In conformity to the act of the Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned," and also to an act, entitled, "An act, supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving and etching historical, and other prints."

JN W. DAVIS,
Clerk of the District of Massachusetts.

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1830

PREFACE.

THE several later editions of this work have presented an almost uniform appearance. It was thought better to forego the advantages, as to correctness and good taste, which would have resulted from introducing various improvements, than to subject choirs and schools to the inconvenience arising from frequent alterations in the tunes. It is obvious, however, from the progressive nature of science and taste, in respect to music as well as other subjects, that this uniformity cannot be, and ought not to be perpetual. Within the last few years, much attention has been directed to the subject, and, as was to be expected, great improvement has been made, not only in the manner of performing psalm and hymn tunes, but also in their composition.

Is it to be supposed that in psalmody, science and taste have accomplished all they can accomplish? and is it desirable that all attempts at improvement should be checked? This is impracticable, if it were desirable. The same tunes, and in the same form, will not always please. New tunes will be composed, and old tunes will receive new harmonies, and other alterations will be introduced, more in accordance with the existing taste. The question, then, is, whether this book shall be enriched, by being made to conform to these improvements, or whether, by remaining stationary while the public taste is advancing, it shall be suffered to fall into neglect.

Unless, therefore, it be maintained that the present psalm and hymn tunes cannot be improved, and that no better can be substituted in their stead, or else, that bad tunes are as valuable as good ones, there may be as valid reasons, founded in public utility, for introducing alterations into books of psalmody, as for introducing alterations into text books on arithmetic or grammar.

In accordance with these views, it has been thought advisable, after deferring it several years, to make at this time, a thorough revision of the Handel and Haydn Collection, and to present to the lovers of church music, from the new materials which have been accumulating, those pieces which are most interesting and valuable; and to make such other additions, together with such alterations in the tunes of former editions, as the improving state of psalmody and of the public taste seemed to require. In doing this, it has been found very difficult to pursue a proper medium between an excessive desire for novelty, on the one hand, and undue prejudices in favor of early associations, on the other. Utility has been the aim. No alteration, not even the most trifling, has been made, except for the purpose of rendering the book more truly valuable.

The present edition of this work is believed to possess advantages over any preceding edition, in the following respects: viz.

1. NEW MUSIC. Nearly one hundred metrical tunes have been introduced, presenting a great variety in respect to style, and a large portion of entirely new tunes. These have been selected with great care, and it is believed that nearly all of them are of such a character as to promote the great design of psalmody, and are well adapted to secure its appropriate effect. It would have been easy to have given a larger portion of light music, and of imitative and fugueing pieces; but it was supposed that the good sense and improved taste of the public would be better satisfied with those tunes, which, while they have a sufficient flow of melody to interest and please, are, at the same time, sufficiently chaste and dignified for public religious worship. Several of the tunes newly introduced are in the chanting style. These will be found well adapted to psalms and hymns of a didactic or prosaic character, which require to be recited rather than to be sung.

2. HARMONY. The editor has aimed so to adapt the parts to vocal execution, as that they may be easily performed without instrumental accompaniment; while, at the same time, it is believed that the organist will find a richer and fuller harmony in this, than in any preceding edition. Combinations and progressions will occasionally be found, which could hardly be justified by rules drawn from the works of Haydn and Mozart, but which are common in the works of older writers, and especially in church music. In the course of the work there will be found several tunes in the minor mode, harmonized in the style of ancient psalmody, and closing on the dominant. Although these will, perhaps, appear singular, yet no good reason is known why this ancient style, which is peculiar to the church, should not be preserved. Some of them contain very rich harmony, and when properly performed, are very solemn and truly devotional.

3. CLASSIFICATION. Such pieces as are principally designed for private use, and for those who have made considerable proficiency in music, have been separated from the common psalm and hymn tunes, and placed among the anthems and select pieces. All the tunes from page 25 to page 248 will be found, under various circumstances, appropriate to the purposes of public worship. To a considerable extent, tunes in the same key, or in keys nearly related, have been placed together. This will be found convenient where choirs are accustomed occasionally to change the tune, while going through with a hymn, for the sake of securing more appropriateness between the music, and the sentiment, in the several stanzas.

4. ANTHEMS AND OCCASIONAL PIECES. Several of the longest, and probably the least useful of these, have been omitted, and their places supplied with others which are shorter, easier, and more applicable to the various circumstances of public worship. The chief object of this work is to furnish church music for common use; and it is not, therefore, to be expected that it should contain a very great variety of anthems, choruses, and pieces suitable for musical exhibitions and concerts. A collection consisting of such pieces, the Handel and Haydn Society have presented to the public in *Choral Harmony*, to which individuals and choirs are recommended.

5. Introductory Rules. These have been written entirely anew, in the form of question and answer. Although very brief and perfectly simple, they are believed to contain every thing necessary for acquiring the art of reading music.

Whether the present edition of this work has actually been improved in the several respects just mentioned, the public will judge.

In regard to future alterations little need be said. It is not to be supposed, as before intimated, that science and taste have yet accomplished all that they are capable of accomplishing for church music, and that nothing further can be done to enrich and purify it, and render it more capable of communicating elevated enjoyment, and of expressing and exciting devout feeling. Nor can it be desired by any candid and reflecting person, that such improvements, when made, should not be given to the public in books designed for common use. The public have a claim to them; and no book which should reject them could long continue to deserve or receive public patronage. Still, those changes should be introduced in such a manner as to occasion as little embarrassment as possible. On this account it is intended, that, for some time to come, future editions of this work, should they be called for, shall receive such alterations only, as are imperiously demanded; and that they shall so nearly correspond, as to admit of their being used together, without much inconvenience. One tune may occasionally be exchanged for another, promising to be more pleasing and useful, and additions may be made; but in general it will probably be thought advisable to present new music to the public through the medium of supplementary publications.

No pains have been spared to correct and enlarge this edition of the Handel and Haydn Society Collection, and to adapt it to the taste and wants of the community. It contains, in addition to the most common standard tunes used in public worship, a great variety of new music, embracing tunes of all the different metres; and without any improper comparison with other valuable works in the same department, it is deemed safe to say, that no similar publication contains such an amount and variety of church music. Previous editions of the work have been honored with much more of public favor and patronage than was anticipated. This edition is presented to the lovers of psalmody, and to all others who feel an interest in this part of public worship, with the hope and confidence that it will be found still more worthy of their approbation and support.

EXTRACTS FROM REVIEWS OF THE WORK.

"It is a collection [Handel and Haydn Society] containing most of the old approved tunes whose melody or air is dignified, solemn, reverent, chaste, and every way suited to divine worship—harmonized judiciously upon the improved and essential principles of modern musical science. This is ground enough for recommendation." "The harmony throughout is executed in the highest style of scientific accuracy and skill. But what is still more important, it has been written with a constant reference to the grand object of church music, the excitement of devotional feeling. It is emphatically religious harmony."—*Christian Spectator, published at New-Haven.*

"We congratulate the friends of Church Music on the appearance of a book, containing a sufficient number and variety of tunes for public and private worship, harmonized with judgment, accuracy, and elegance. Believing it to be calculated to improve the public taste in relation to psalmody, and to secure this delightful part of public worship from its languishing state, we sincerely hope it may be generally adopted, and become the standard of sacred music."—*Christian Advocate, published at Philadelphia.*

"We feel fully assured, that the Handel and Haydn Collection is calculated to elevate the standard of sacred music, and to secure the object of its institution; and we warmly recommend its introduction, as a sure means of improving this part of the public services of religion."—*Boston Telegraph.*

"After a thorough examination we are decidedly of the opinion, that clergymen and others, who are desirous of improving the present state of sacred music, can employ no means so effectual as the circulation of this admirable collection."—*Boston Recorder.*

"It is a work, containing one of the most complete collections of psalmody that ever was embodied."
"It demonstrates the advancement of the Americans in music." "Without pretending to have looked minutely into each of the tunes, contained in this volume, we can assert of the many we have examined, that they are well arranged, that the harmonies are faultless, and that the devotional character of both music and words has been attended to most strictly."—*Harmonicon, published at London.*

"The concurrent testimony of good judges, so far as we have had the opportunity of knowing, is, that the selection of melodies is singularly judicious and complete."—*Missionary Herald.*

"This collection excels in the selection and variety of the tunes, and in the perfection of the harmony." "A book so valuable must become the standard of music in our churches, since its harmony and style are fixed on the immoveable basis of science and correct taste."—*New-Haven Chronicle.*

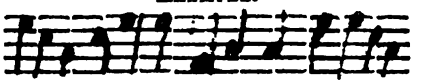
INTRODUCTION TO THE ART OF SINGING.

LESSON I.

OF THE STAFF.

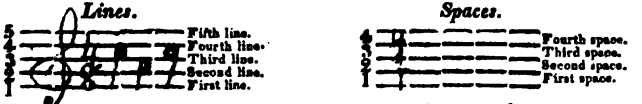
1. What is a Staff?
   A Staff is five lines with their intermediate spaces.

EXAMPLE.



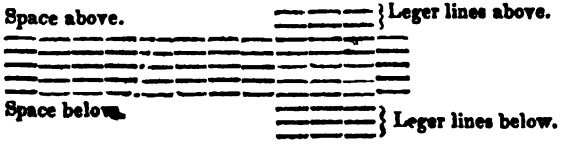
2. What is the use of a Staff?
   Most of the musical characters are written upon it.
3. In what order are the lines and spaces of the Staff counted?
   From the lowest, upward.

EXAMPLE.



4. What is each line and space of the Staff called?
   A degree.
5. How many degrees does the Staff contain?
   Nine; there being five lines and four spaces.
6. What are used when more than nine degrees are wanted?
   The spaces below or above the Staff; also additional lines called added, or leger lines.

EXAMPLE.

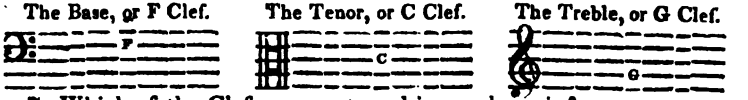


LESSON II.

OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF.

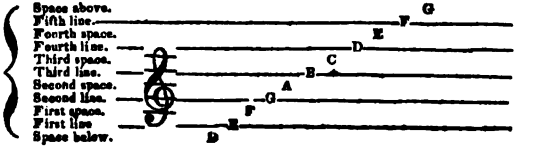
1. How many primary musical sounds are there?
   Seven.
2. How are they named?
   After the first seven letters of the alphabet, A, B, C, D, E, F, and G.
3. How are musical sounds represented upon the Staff?
   By the letters after which they are named.
4. What is a Clef?
   A Clef is a character used to fix or determine the situation of the letters upon the staff.
5. How many Clefs are there?
   Three.
6. What are they called?
   The Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef.

EXAMPLE.



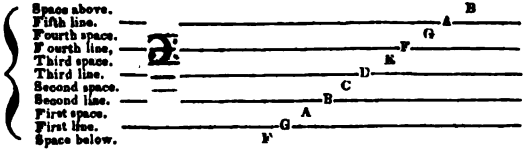
7. Which of the Clefs are most used in vocal music?
   The Base and Treble; the latter being appropriated to the Tenor and Alto as well as to the Treble.
8. How are the letters placed upon the Staff according to the Treble Clef?

Situation of the letters on the Staff, according to the Treble Clef.



9. How are the letters placed upon the Staff according to the Base Clef?

Situation of the letters on the Staff, according to the Base Clef.

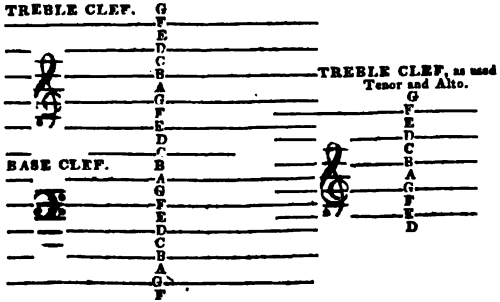


10. How does the use of the Treble Clef for Tenor and Alto, differ from its use for Treble?

When used for the Tenor or Alto it signifies G on an octave lower than when used for Treble.

NOTE. The following example exhibits the G Clef as variously used, the Base Clef, and the relative situation of each.

Middle C being the leger line below the Treble and the leger line above the Base Staff.



11. What is the use of the Tenor or C Clef?

It is used for the Tenor on the fourth line; and for the Alto on the third line of the Staff; and always represents the middle C.

NOTE. This clef is also in common use in European music for the Treble or Soprano, and when thus used it is placed upon the first line of the Staff.

LESSON III.

OF NOTES AND RESTS.

1. What are notes?

Characters written upon the Staff as signs of musical sounds, showing their length and order.

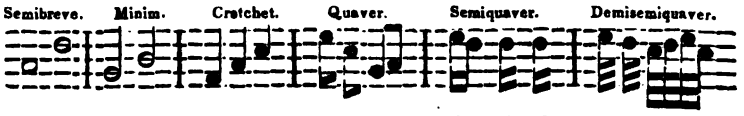
2. How many kinds of notes are there?

Six.

3. What are they called?

Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

EXAMPLE.



4. What is the proportionate duration or length of the notes?

One Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.

One Minim is equal to 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demisemiquavers.

One Crotchet is equal to 2 Quavers, or 4 Semiquavers, or 8 Demisemiquavers.
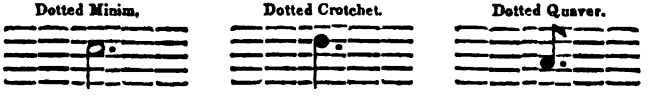
One Quaver is equal to 2 Semiquavers, or 4 Demisemiquavers.

One Semiquaver is equal to 2 Demisemiquavers.

5. What is the use of a dot after a note?

A dot after a note adds one half to its length.

EXAMPLE.



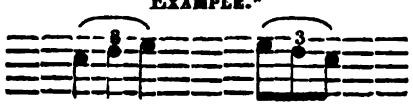
6. What is the use of the figure 3, placed over or under any three notes of the same kind?

It shows that the three notes over or under which it is placed are to be performed in the time of two notes of the same kind without the figure.

7. What are such notes called?

Triplets.

EXAMPLE.*



8. What are rests?

Rests are marks of silence.

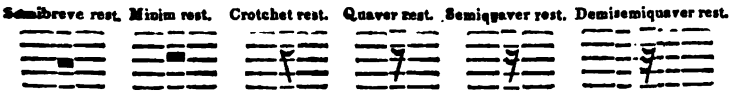
9. How many are there?

Six.

10. What are they called?

Semibreve rest, Minim rest, Crotchet rest, Quaver rest, Semiquaver rest, and Demisemiquaver rest.

EXAMPLE.



11. How long is the performer required to remain silent at a rest?

As long as he would be singing its corresponding note, or note of the same name.

12. How may the length of a rest be augmented?

By the use of a dot, as is the case with notes.

*The figure 6 is sometimes placed over or under six notes, signifying that they are to be performed in the time of four notes of the same kind without the figure.

LESSON IV.

OF VARIOUS MUSICAL CHARACTERS.

1. What is the use of a Flat?

A Flat lowers the pitch of a sound, half a tone.
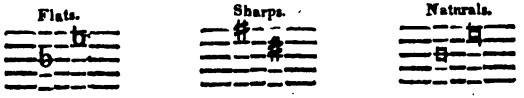
2. What is the use of a Sharp?

A Sharp raises the pitch of a sound half a tone.

3. What is the use of a Natural?

A Natural restores a note made flat or sharp to its original sound.

EXAMPLE.



4. What are Flats or Sharps called, when placed at the beginning of a tune or strain?

The Signature.

5. What are Flats, Sharps or Naturals called, when placed before a single note.

Accidentals.

6. How far do accidentals extend their influence?

Through the measure in which they occur.

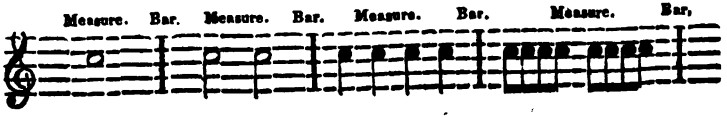
7. What is the use of a Bar?

A Bar is used to divide the notes into equal measures.

8. What is a Measure?

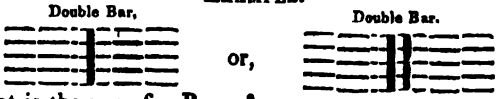
A Measure consists of all the notes contained between two bars.

EXAMPLE.



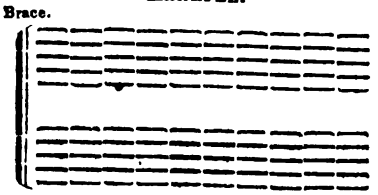
9. What is the use of a Double Bar?
It shows the end of a strain, or a line of the poetry.

EXAMPLE.



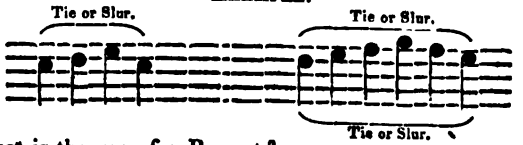
10. What is the use of a Brace?
It shows how many parts are to be performed together.

EXAMPLE.



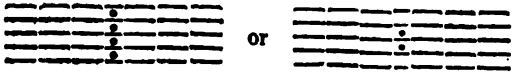
11. What is the use of a Tie or Slur?
It shows that the notes over or under which it is drawn are all to be sung to one syllable.

EXAMPLE.



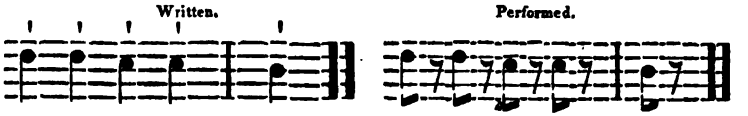
12. What is the use of a Repeat?
It shows what part of a tune is to be sung twice.

EXAMPLE.



13. What is the use of Marks of Distinction, or Staccato Marks?
They are placed over or under such notes as are to be performed in a very short, distinct manner.

EXAMPLE.
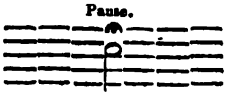


14. What is meant by singing Staccato?
Singing in a short, pointed, and articulate manner.

15. What is meant by singing Legato?
Singing in a smooth, close, and gliding manner.

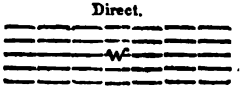
16. What is the use of a Pause?
It shows that a note may be continued beyond its usual length.

EXAMPLE.
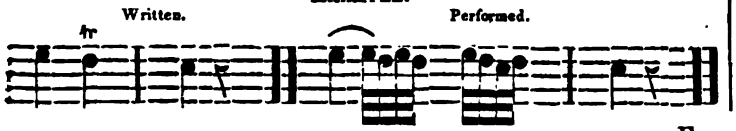


17. What is the use of a Direct?
It is employed at the end of a staff, to show the place of the first note upon the following staff.

EXAMPLE.



18. What is a Shake or Trill?
It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

EXAMPLE.
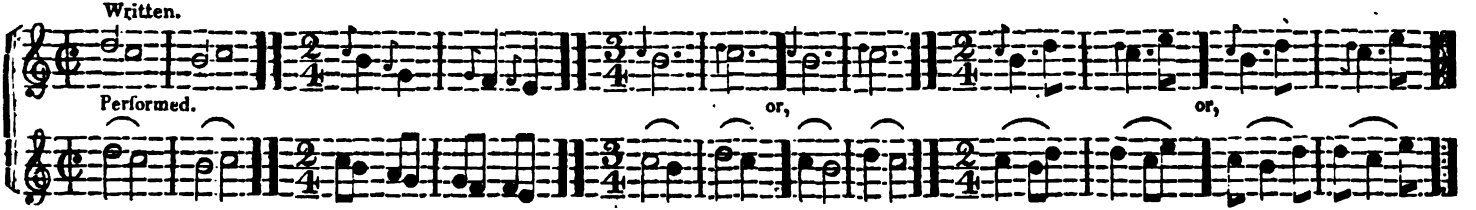


NOTE. The Shake is an ornament, both brilliant and elegant; but it should have no place in Psalmody, or common Church Music.

19. What is an Appogiature?

A small note which takes its time from the note which immediately succeeds it. It always occurs on an accented part of a measure.
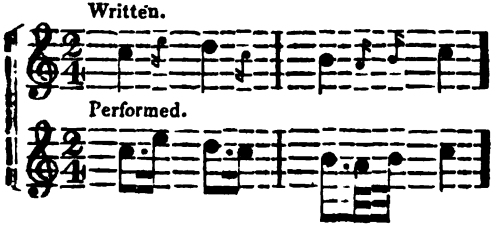
EXAMPLE.



20. What is an After Note?

A small note which takes its time from the note which immediately precedes it. It always occurs on an unaccented part of a measure.

EXAMPLE.

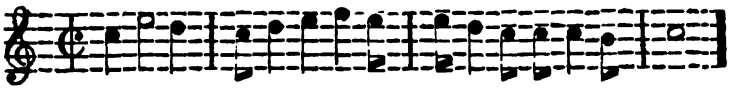


NOTE. Appogiatures and After Notes are not reckoned in making up the time of a measure; but are deducted from the time of the Notes on which they depend. This, for the most part, is done in proportion to their own nominal value, with the exception that the Appogiature receives double its nominal value when it precedes a pointed note. As the insertion of these Notes is a matter of taste, and as the best composers use them in various ways, no rule that is of infallible application can be given for their performance, which must vary according to the expression of the passage in which they occur. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

21. What are Syncopated Notes?

Those which commence on an unaccented and are continued on an accented part of a measure.

EXAMPLE.



LESSON V. (*a.*)

OF SOLMIZATION.

1. What is Solmization?

It is the application of certain syllables to musical sounds.

2. Of what use is Solmization?

It enables the young performer to utter a sound with fullness and freedom, and assists him to secure a correct intonation.

It promotes a feeling or consciousness of the precise relation of the sounds in the octave to each other, and especially to the Tonic, or Key Note. By associating the several syllables with their corresponding sounds, this relation becomes familiar, and we acquire the habit of expressing any note with ease and certainty.

3. How many syllables are used in Solmization?

Seven; there being one for each sound.

4. What are they?

Do, Re, Mi, Fa, Sol, La, Si.

Pronounced,

Doe, Rae, Mee, Fa,* Sole, La,* See.

5. Which of these syllables governs the others, and fixes their places upon the Staff?——Si.

6. By what is the place of the syllable Si known?

By the Signature.

7. What is the Signature?

The Flats or Sharps placed at the beginning of a tune or strain.

8. What is the signature said to be, when there are neither flats or sharps at the beginning of a tune or strain?

Natural.

9. If the signature be natural, on what letter is the syllable Si?

On B.

10. If the signature be one flat, (Bb) on what letter is the syllable Si?——On E.

11. If the signature be two flats, (B and Eb) on what letter is the syllable Si?

On A.

12. If the signature be three flats, (B, E and Ab) on what letter is the syllable Si?

On D.

13. If the signature be four flats, (B, E, A and Db) on what letter is the syllable Si?

On G.

14. If the signature be one sharp, (F♯) on what letter is the syllable Si?

On F♯.

15. If the signature be two sharps, (F and C♯) on what letter is the syllable Si?

On C♯.

16. If the signature be three sharps, (F, C and G♯) on what letter is the syllable Si?

On G♯.

17. If the signature be four sharps, (F, C, G and D♯) on what letter is the syllable Si?

On D♯.

18. Having ascertained the place of the syllable Si by the signature, by what rule are the places of the other syllables known?

They follow upon each degree of the Staff, in regular order.

19. What is the order of the syllables ascending from Si?

Do, Re, Mi, Fa, Sol, La.

20. What is the order of the syllables descending from Si?

La, Sol, Fa, Mi, Re, Do.

21. What effect have accidentals on solmization?

When accidentals are used, it often becomes necessary to change the syllables, in order to sing in exact tune.

22. How are such changes to be made?

Sometimes by a different termination of the syllables, *Fe* for Fa, *Se* for Sol, &c.; and sometimes by considering the accidentals as occasional changes of the signature.

NOTE. The use of accidentals is so various, that it is impossible to give any rule which shall be applicable to all cases. A judicious teacher will be able to direct such changes as the nature of the different passages may require, and to assign the reasons for them.

* The *a* in these syllables may be sounded as in Far, or as in Fall—at the discretion of the Teacher.

LESSON V. (b.)

OF SOLMIZATION BY FOUR SYLLABLES.

1. What is solmization?
It is the application of certain syllables to musical sounds.
2. How many syllables are used in Solmization?
Four.
3. What are they?
Fa, Sol, La, Mi.
4. Which of these syllables governs the others, and fixes their places upon the Staff.
Mi.
5. By what is the place of the syllable Mi known?
By the Signature.
6. What is the Signature?
The Flats or Sharps placed at the beginning of a tune or strain.
7. What is the Signature said to be when there are neither flats or sharps at the beginning of a tune or strain?
Natural.
8. If the Signature be natural, on what letter is the syllable Mi?
On B.
9. If the Signature be one flat, (B♭) on what letter is the syllable Mi?
On E.
10. If the Signature be two flats, (B and E♭) on what letter is the syllable Mi?
On A.
11. If the Signature be three flats, (B, E and A♭) on what letter is the syllable Mi?
On D.
12. If the Signature be four flats, (B, E, A and D♭) on what letter is the syllable Mi?
On G.
13. If the Signature be one sharp, (F♯) on what letter is the syllable Mi?
On F♯.
14. If the Signature be two sharps, (F and C♯) on what letter is the syllable Mi?
On C♯.
15. If the Signature be three sharps, (F, C and G♯) on what letter is the syllable Mi?
On G♯.
16. If the Signature be four sharps, (F, C, G and D♯) on what letter is the syllable Mi?
On D♯.
17. Having ascertained the place of the syllable Mi by the Signature, by what rule are the places of the other syllables known?
They follow upon each degree of the staff in regular order.
18. What is the order of the syllables ascending from Mi?
Fa, Sol, La, Fa, Sol, La.
19. What is the order of the syllables descending from Mi?
La, Sol, Fa, La, Sol, Fa.
20. What effect have accidentals upon solmization?
When accidentals are used it often becomes necessary to change the syllables, in order to sing in exact tune.
21. How are such changes to be made?
Sometimes by a different termination of the syllables, as *Fe* for Fa, *Se* for Sol, &c. and sometimes by considering the accidentals as occasional changes of the Signature.

NOTE. See note at the end of Lesson V. (a.) page xii.

LESSON VI.

OF TIME.

1. What is meant by Time, in Music?
The duration, or the measure and movement of sounds.
2. How many kinds of time are there?
Three.

3. What are they called?
Common, Triple and Compound.

Note. There are, strictly speaking, but two kinds of time; Common or equal, and Triple or unequal: but by a union of two or more measures of either of these a third kind may be formed, which it may be convenient to designate by another name. Compound time, however, may always be reduced to Common or Triple.

4. What is the difference between Common, Triple, and Compound Time?

Common time contains two equal notes in each measure—Triple time contains three equal notes in each measure—Compound time is formed by the union of two or more measures of Common or Triple time.

OF COMMON TIME.

5. How many signs has Common time?
Three.
6. What is the first sign of Common time?

The letter .

7. What note or notes fill a measure?
A Semibreve or its equal in other notes or rests.
8. How many motions or countings are employed in describing or measuring it?
Four.
9. On what part of the measure does the accent fall?
On the first and third.
10. What is the second sign of Common time?

The letter  with a bar drawn across it.

11. What note or notes fill a measure?
A Semibreve or its equal in other notes or rests.
12. How many motions or countings are employed in describing or measuring it?
Two or four.
13. On what part of the measure does the accent fall?
Usually on the first, but sometimes on the first and third.
14. What is the third sign of Common time?

The figures  .

15. What note or notes fill a measure?
A Minim or its equal in other notes or rests.
16. How is it described or measured and accented?
In the same manner as the second sign of Common time.

OF TRIPLE TIME.

17. How many signs has Triple time?
Three.
18. What is the first sign of Triple time?

The figures .

19. What note or notes fill a measure?
A dotted Semibreve, or its equal in other notes or rests.
20. How many motions or countings are employed in describing or measuring it?
Three.
21. On what part of the measure does the accent fall?
Principally on the first, and slightly on the third.
22. What is the second sign of Triple time?

The figures .

23. What note or notes fill a measure?
A dotted Minim, or its equal in other notes or rests.

24. How is it described or measured and accented?
In the same manner as the first sign of Triple time.
25. What is the third sign of Triple time?

The figures $\frac{9}{8}$.

26. What note or notes fill a measure?
A dotted Crotchet, or its equal in other notes or rests.
27. How is it described or measured and accented?
In the same manner as the first sign of Triple time.

OF COMPOUND TIME.

28. How many signs has Compound time?
Two.
29. What is the first sign of Compound time?

The figures $\frac{6}{4}$.

30. What notes fill a measure?
Two dotted Minims, or their equal in other notes or rests.
31. How many motions or countings are employed in describing or measuring it?
Two, or Six.
32. On what part of the measure does the accent fall?
On the first and fourth.
33. What is the second sign of Compound time?

The figures $\frac{6}{8}$.

34. What notes fill a measure?
Two dotted Crotchets, or their equal in other notes or rests.
35. How is it described or measured and accented?
In the same manner as the first sign of Compound time.

NOTE. Other signs of Compound time, as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{12}{8}$, &c. may be sometimes found; but they seldom occur in modern music.

36. What note is made the general standard of reckoning time?
The Semibreve.
37. Why are figures enployed as signs of time?
To express the fractional parts of a Semibreve contained in a measure: as $\frac{2}{4}$, three crotchets, or three fourths of a Semibreve; $\frac{3}{8}$, three quavers, or three eighths of a Semibreve, &c.
38. What rest is used to fill a measure in all kinds of time?
A Semibreve rest.
39. How may the habit of keeping time with accuracy be acquired?
By the frequent and persevering practice of counting or beating while singing.

NOTE. On the subject of beating time, Dr. Arnold makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot or head, when a performer once begins to perform with any degree of exactness; but at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

LESSON VII.

OF THE DIATONIC SCALE AND THE MAJOR AND MINOR MODES.

1. What is the Diatonic Scale?
A gradual succession of eight* fixed sounds; proceeding by unequal degrees, or intervals, called Tones and Semitones.
2. How many Tones are there in the Diatonic Scale?——Five.
3. How many Semitones?——Two.
4. What is meant by mode?
The order or arrangement of Tones and Semitones in the Diatonic Scale.
5. How many modes are there?——Two.
6. What are they called?
Major and Minor.

* The first of the seven primary sounds, being repeated to make out the eight notes, or to complete the octave.

7. What is the peculiar effect of each mode?

The Major Mode is bold and cheerful: the Minor Mode is pathetic and mournful.

8. What is the order of intervals in the Diatonic Scale, Major Mode?

From the Third to the Fourth sounds, [Mi to Fa]—and from the seventh to the eighth sounds [Si to Do] are semitones; the rest are whole tones.

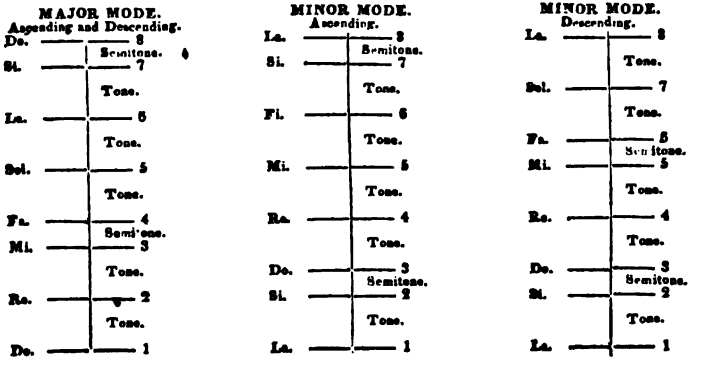
9. What is the order of Intervals in the Diatonic Scale Minor Mode, *ascending?*

From the Second to the Third sounds [Si to Do]—and from the Seventh to the Eighth sounds [*Sol* to La] are semitones, the rest are whole tones.

10. What is the order of Intervals in the Diatonic Scale, Minor Mode, *descending?*

From the Fifth to the Sixth sounds [Mi to Fa] and from the Second to the third Sounds [Si to Do] are Semitones, the rest are whole tones.

NOTE. The arrangement of Intervals in the Diatonic Scale may be represented by the following divisions of a perpendicular line.



11. What is the difference between the Ascending and Descending scale, Minor Mode?

In the Ascending scale, the upper Semitone occurs between the seventh and eighth sounds; but in the Descending scale it occurs between the fifth and sixth sounds.

12. What characters are used to denote this change in the Minor mode?

Sharps or Naturals are used* as accidentals in ascending; and Naturals or Flats are used as accidentals in descending.

13. When are the Major and Minor mode said to be relative?

When the Signature is the same—or, when they agree in Signature

14. What is the relative Minor to any Major Key?

Its sixth above or its third below.

15. What is the relative Major to any Minor Key?

Its third above or its sixth below.

16. What interval is that which determines the Mode to be either Major or Minor?

The third.

17 What is the difference between the third in the Major mode, and the third in the Minor mode?

The Major third is one Semitone greater.

18. To what is the peculiar effect of each mode to be chiefly attributed?

To the third.

19. What is meant by the Key note?

The note with which the scale begins and ends.

20. What syllable is applied to the Key note in the Major mode?

Do. [Fa.]

21. What syllable is applied to the Key note in the Minor mode?

La.

* On the Sixth and Seventh Degrees of the Scale.

22. When is the Diatonic scale said to be in its natural position?

When it is formed without the aid of flats or sharps—or when the signature is natural.

23. On what letter does the Natural Diatonic scale commence—Major mode?

On C.

24. On what letter does the Natural Diatonic scale commence—Minor mode?

On A.

25. What is meant by the transposition of the scale?

The scale is said to be transposed when it commences on any other letter than C in the Major mode; or on any other letter than A in the Minor mode.

26. In the transposition of the scale how is the relative situation of the semitones preserved?

By the use of Flats or Sharps.
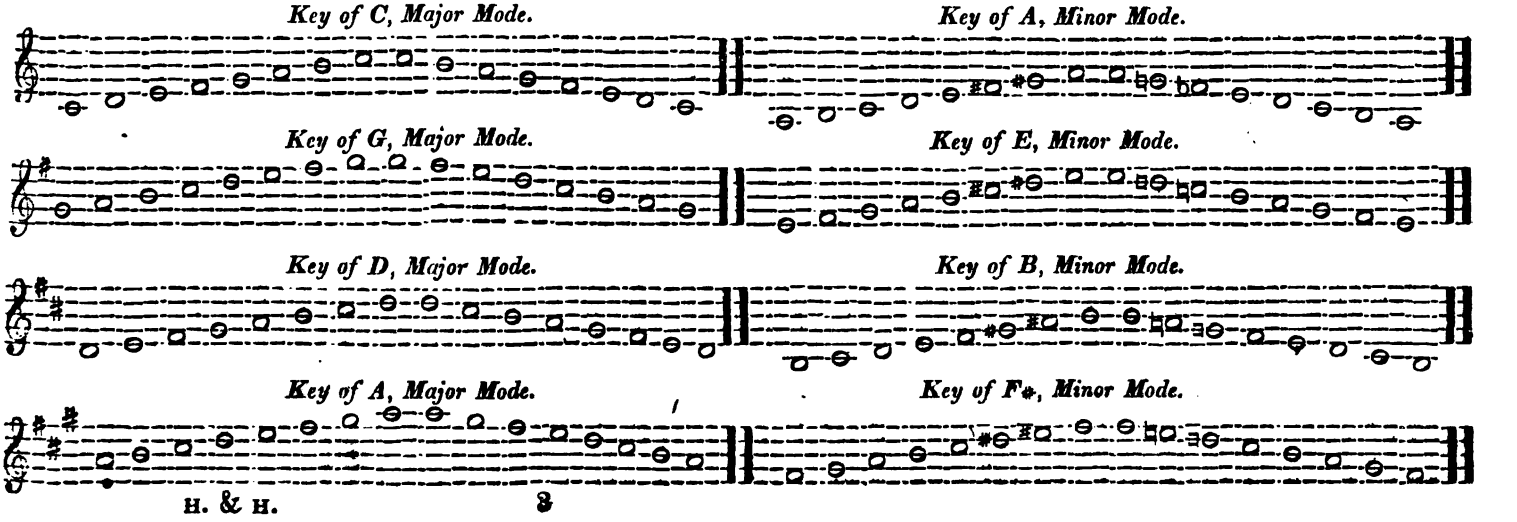
27. Into how many keys may the scale be transposed?
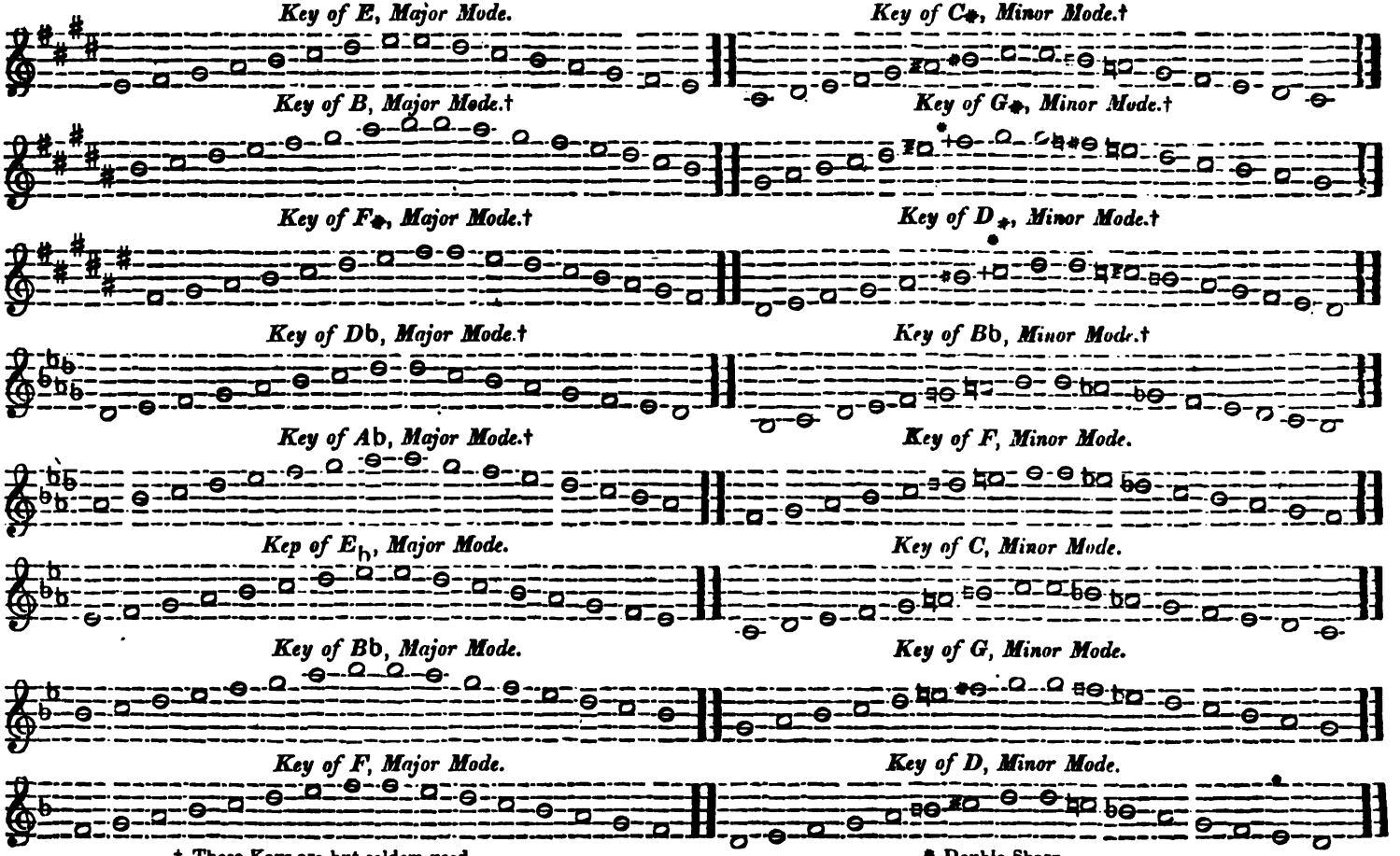
Twelve—each of which may be in the Major or Minor mode.

28. But if there are but seven primary sounds in music, how can these twelve keys be obtained?

By an artificial division of the Diatonic scale into Semitones.

EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.





† These Keys are but seldom used.

* Double Sharp.

LESSON VIII.

Of the peculiar qualities and relation of the several notes which compose the Diatonic scale, or, of the technical appellations applied to the several notes of the scale, descriptive of their peculiar character and relative situation.

1. What is the first note of the Scale, or the Key note called?

The Tonic. [Do in the Major and La in the Minor mode.]

2. What is its peculiar character?

It determines the pitch of the scale. It is the basis or foundation upon which all the other notes rest, and from which they are reckoned.

3. What is the second note of the scale called?

The Supertonic. [Re in the Major and Si in the Minor mode.]

4. Why is it so called?

Because of its situation; being the next above the Tonic.

5. What is the third note of the scale called?

The Mediant. [Mi in the Major and Do in the Minor mode.]

6. Why is it so called?

Because it is midway between the Tonic and Dominant.

7. What is peculiar to the Mediant?

It forms in connexion with the Tonic the most important chord in harmony; and determines the nature of the mode?

8 What is the fourth note in the scale called?

The Subdominant. [Fa in the Major and Re in the Minor mode.]

9. Why is it so called?

Because it sustains the same relation to the Octave, which the Dominant sustains to the Tonic: being a fifth below the Octave, as the Dominant is a fifth above the Tonic.

10. What is the fifth note of the scale called?

The Dominant [Sol in the Major and Mi in the Minor mode.]

11. Why is it so called?

Because of its importance in the scale, its constant occurrence, and its immediate connexion with the Tonic.

12. What is the sixth note of the scale called?

The Submediant. [La in the Major and *Fa* in the Minor mode.]

13. Why is it so called?

Because it is midway between the Subdominant and the Octave; or because it sustains the same relation to the Octave which the Mediant sustains to the Tonic.

14. What is the seventh note of the scale called?

The subtonic, or leading note. [Si in the Major and *Sol* in the Minor mode.

15. Why is it so called?

Because it is only a Semitone below the Octave, and upon hearing it the ear naturally anticipates the Octave.

16. What is the eighth note of the scale called?

When considered in relation to the first it is called the Octave.

17. What is the difference between the Tonic and the Octave?

The difference consists only in the pitch; the Octave is essentially the same, being but a repetition of the Tonic, eight notes higher.

18. How may the Tonic or Key Note be known?

If the Signature be natural, C is the Tonic in the Major, and A in the Minor mode. If the Signature be formed by Sharps, the Tonic in the Major mode is always the first degree *above* the last Sharp of the Signature, and the Tonic in the Minor mode is always the first degree *below* the last sharp of the Signature. If the Signature be formed by Flats, the Tonic in the Major mode is always the third degree *below* the last flat of the signature, and the Tonic in the Minor mode is always the second degree *above* the last flat of the signature.

The last note in the Base is usually the Tonic, though not necessarily so.

19. How may the Minor Tonic be known from its relative Major?

By the leading note, which in the Minor mode is always formed by an accidental.

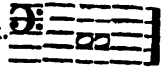
LESSON IX.

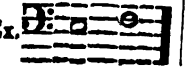
OF INTERVALS AND THEIR INVERSION.

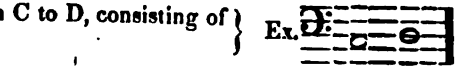
1. What is meant by an Interval?
The distance from one sound to another.
2. What is the smallest practicable interval?
A Semitone.
3. How many intervals are found in the Diatonic Scale?
Fourteen.
4. What are they called?

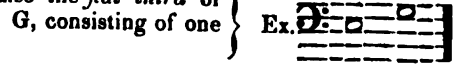
Unison.
Minor Second.
Major Second.
Minor Third.
Major Third.
Perfect Fourth.
Sharp Fourth.
Flat Fifth.
Perfect Fifth.
Minor Sixth.
Major Sixth.
Minor Seventh.
Major Seventh.
Octave.

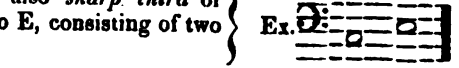
EXAMPLE.

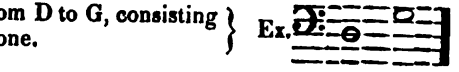
UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such; as C, C. Ex. 

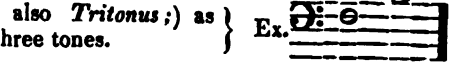
MINOR SECOND; as from E to F, consisting of one semitone. Ex. 

MAJOR SECOND; as from C to D, consisting of one tone. Ex. 

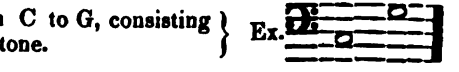
MINOR THIRD; (called also the *flat third* or *lesser third*;) as from E to G, consisting of one tone and one semitone. Ex. 

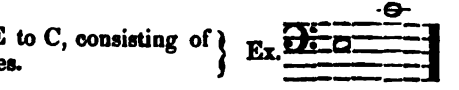
MAJOR THIRD; (called also *sharp third* or *greater third*;) as from C to E, consisting of two tones. Ex. 

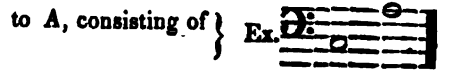
PERFECT FOURTH; as from D to G, consisting of two tones and one semitone. Ex. 

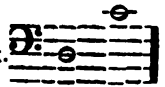
SHARP FOURTH; (called also *Tritonus*;) as from F to B, consisting of three tones. Ex. 

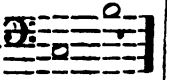
FLAT FIFTH; (called also *imperfect* or *false fifth*;) as from B to F, consisting of two tones and two semitones. Ex. 

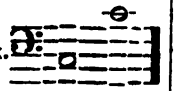
PERFECT FIFTH; as from C to G, consisting of three tones and one semitone. Ex. 

MINOR SIXTH; as from E to C, consisting of three tones and two semitones. Ex. 

MAJOR SIXTH; as from C to A, consisting of four tones and one semitone. Ex. 

MINOR SEVENTH; (called also *flat seventh;*) as from D to C, consisting of four tones and two semitones. Ex. 

MAJOR SEVENTH; (called also *sharp seventh;*) as from C to B, consisting of five tones and one semitone. Ex. 

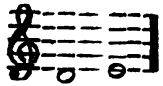
OCTAVE; as from C to C, consisting of five tones and two semitones. Ex. 

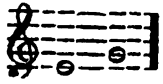
5. What is meant by the Inversion of Intervals?

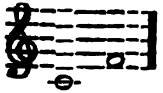
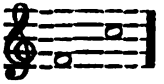
When the lowest note of an interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called inversion.

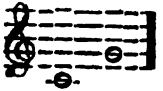
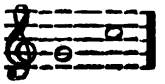
EXAMPLE.

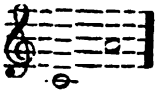
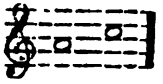
By Inversion

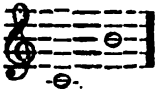
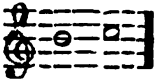
a Second  becomes a Seventh, 

a Third  becomes a Sixth, 

a Fourth  becomes a Fifth, 

a Fifth  becomes a Fourth, 

a Sixth  becomes a Third, 

a Seventh  becomes a Second. 

6. Which of the Diatonic intervals are called Consonant?

The Octave, Fifth, Perfect Fourth, Thirds and Sixths.

7. Which of the Diatonic intervals are called Dissonant?

The Seconds, Sevenths, and Sharp Fourth.

LESSON X.

OF THE CHROMATIC SCALE, &c.

1. What is the Chromatic Scale?

A scale proceeding by Semitones only.

2. How is the Chromatic Scale formed?

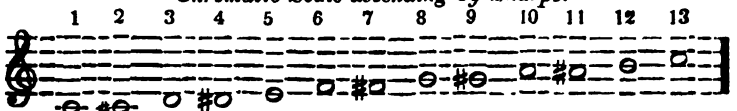
By a Division of the Diatonic Scale into semitones; ascending by Sharps, and descending by Flats.

3. What syllable is used in singing this scale?

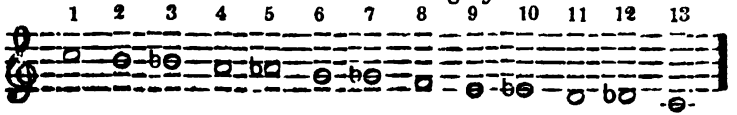
Ah.

EXAMPLE.

Chromatic Scale ascending by Sharps.



Chromatic Scale descending by Flats.



4. How many distinct sounds are there in the Chromatic Scale?
Twelve.

5. How may the Diatonic Scale be formed upon each of these as a Tonic or Key Note?

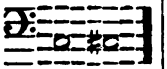
By the use of Sharps or Flats. [See Lesson vii. Ques. 28, and Ex. page xvii.]

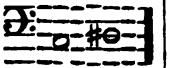
OF CHROMATIC INTERVALS.

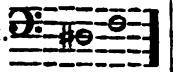
6. What are Chromatic intervals?

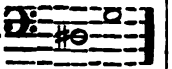
Such Intervals as are derived from the Chromatic Scale.

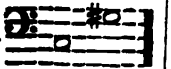
7. What are they?

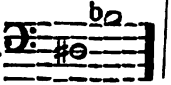
Extreme Sharp, or Superfluous, Unison; as from C to C♯. Ex. 

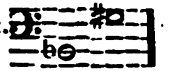
Extreme Sharp, or Superfluous, Second; as from C to D♯. Ex. 

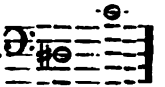
Extreme Flat, or Diminished, Third; as from D♯ to F. Ex. 

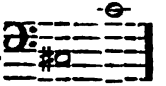
Extreme Flat, or Diminished, Fourth; as from D♯ to G. Ex. 

Extreme Sharp, or Superfluous, Fifth; as from C to G♯. Ex. 

Extreme Flat, or Diminished, Sixth; as from D♯ to Bb. Ex. 

Extreme Sharp, or Superfluous, Sixth; as from Bb to G♯. Ex. 

Extreme Flat, or Diminished, Seventh; as from D♯ to C. Ex. 

Extreme Flat, or Diminished, Octave; as from C♯ to C. Ex. 

NOTE. The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter Tones*, as from C♯ to Db; or from G♯ to Ab, &c. and thus divided, it is called the ENHARMONIC SCALE. These distinctions, however, althongh theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor Third; the extreme flat third is the same as the Major Second, &c. and the same key is used for C♯ and Db—G♯ and Ab, &c.

It is believed that, with the assistance of a judicious instructer, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and Burrows's Thorough Base Primer, are recommended as the best works which have been published in this country.

EXPANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.
Adagio (*or Ado.*) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.
Allegro, a brisk and sprightly movement.
Allegretto, less quick than Allegro.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style.
Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than Andante.
Anthem, a musical composition set to sacred prose.
A tempo, in time.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Base, the lowest part in harmony.
Bis, this term denoses a repetition of a passage in music.
Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Cantabile, elegant, graceful, melodious.
Canto, song; or, in choral compositions, the leading melody.
Canto fermo, plain song.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con, with.
Con furia, with boldness.
Crescendo, *Cres.* or  , with an increasing sound.
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Del segno, from the sign.
Diminuendo, *Dim.*, or  , with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Devoto, in a solemn and devout manner.
Duetto, or *Duett*, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
E, and; as *Moderato Pianissimo*.
Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.
Expressivo, with expression.
Forte, strong and full.
Fortissimo, very loud.
Fugue or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution approaching to piano.
Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval, the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, *Lentemente*, slow.
Ma, not.
Ma non troppo, not too much, not in excess.
Melody, an agreeable succession of sounds.
Men, less.
Mezza voce, with a medium fullness of tone.
Mezzo, half, middle, mean.
Moderato, between Andante and Allegro.
Molto, much.
Non, not.——*Non troppo presto*, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duetts, trios, choruses, &c.
Overture, in dramatic music is an instrumental strain, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.
Piano, or *Pia*, soft.
Pianissimo, *Pianiss*, or *PP*, very soft.
Poco, little, somewhat.
Pomposo, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Rippienno, full.
Sempre, throughout; as *sempre piano*, soft throughout.
Soprano, the Treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Staccato, the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Senza, witout; *Senza Organo*, without the Organ.
Siciliano a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing.
Solo Voce Dolce, with a sweetness of tone.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument, Vocal solos, duetts, &c. in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tacit, be silent.
Tardo, slowly.
Tempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Velocc, quick.
Vigoroso, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.
Volti, turn over.

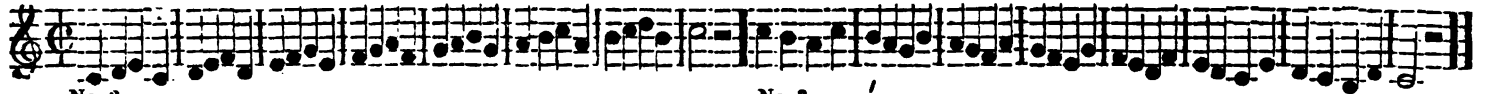
LESSONS FOR THE EXERCISE OF THE VOICE.*

Beat or Count 4 in a measure.

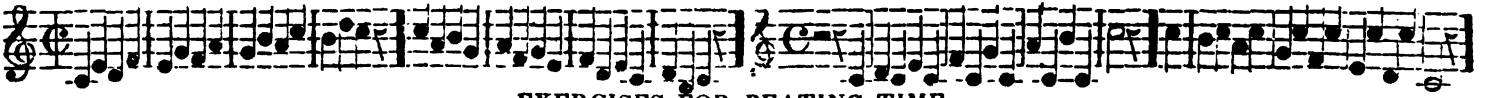
Ascending Scale—Major Mode—Descending Scale—Minor Mode. *Ascending Scale—Minor Mode—Descending Scale—Minor Mode.*



No. 1. Beat or Count 2 or 4 in a measure.



No. 2. No. 3.

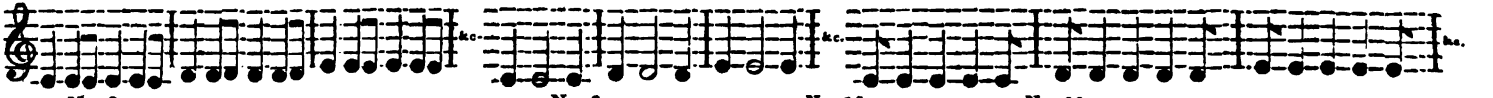


EXERCISES FOR BEATING TIME.

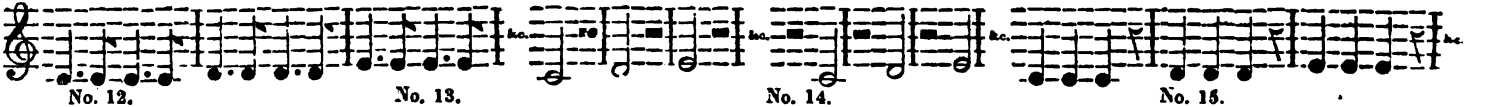
No. 1. Beat 4 in a measure. No. 2. No. 3. No. 4.



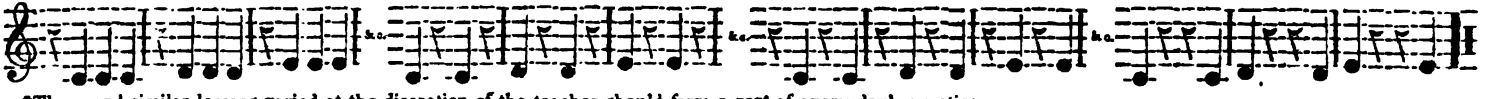
No. 5. No. 6. No. 7.



No. 8. No. 9. No. 10. No. 11.



No. 12. No. 13. No. 14. No. 15.

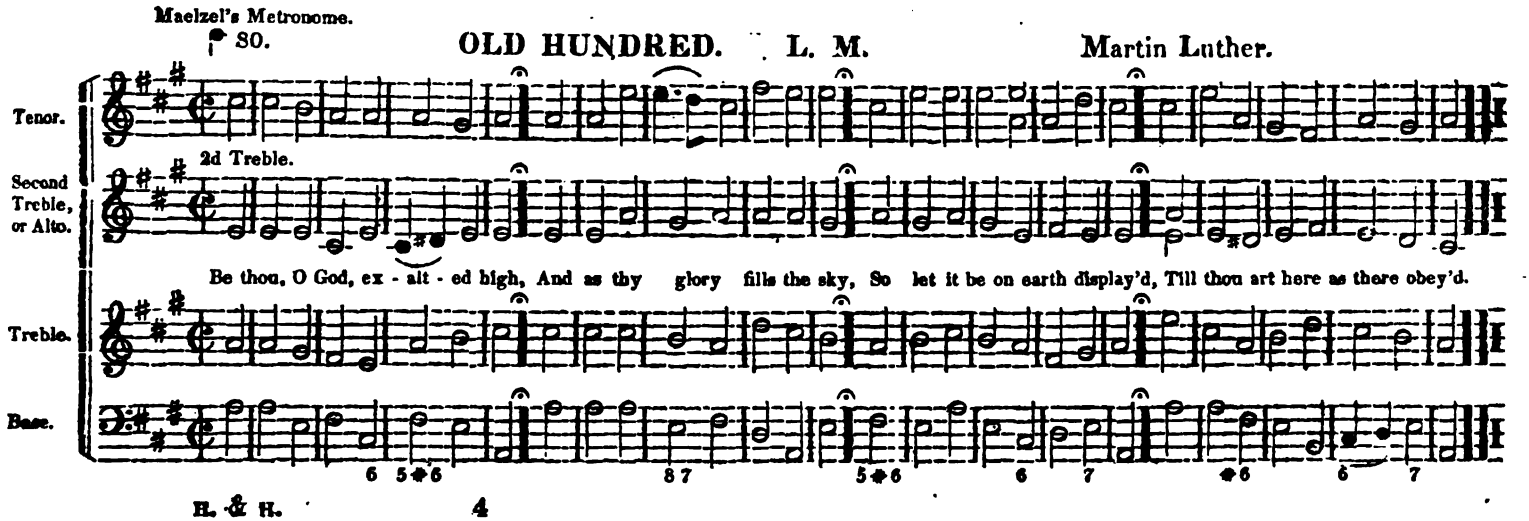


*These and similar lessons varied at the discretion of the teacher should form a part of every day's practice.

THE

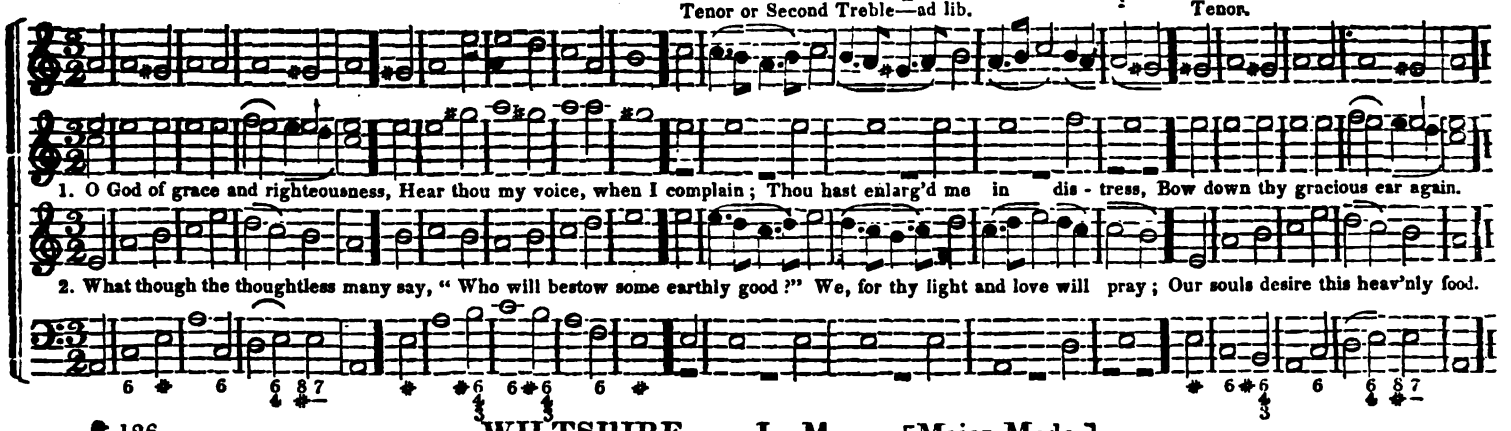
BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.



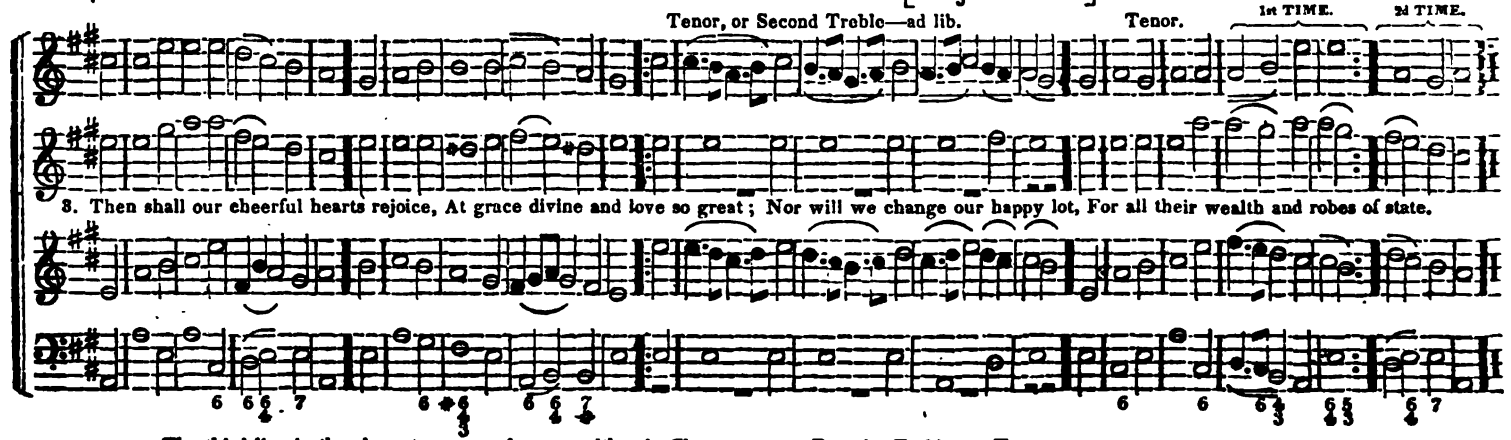
♩ 100.

WILTSHIRE. L. M. [Minor Mode.]
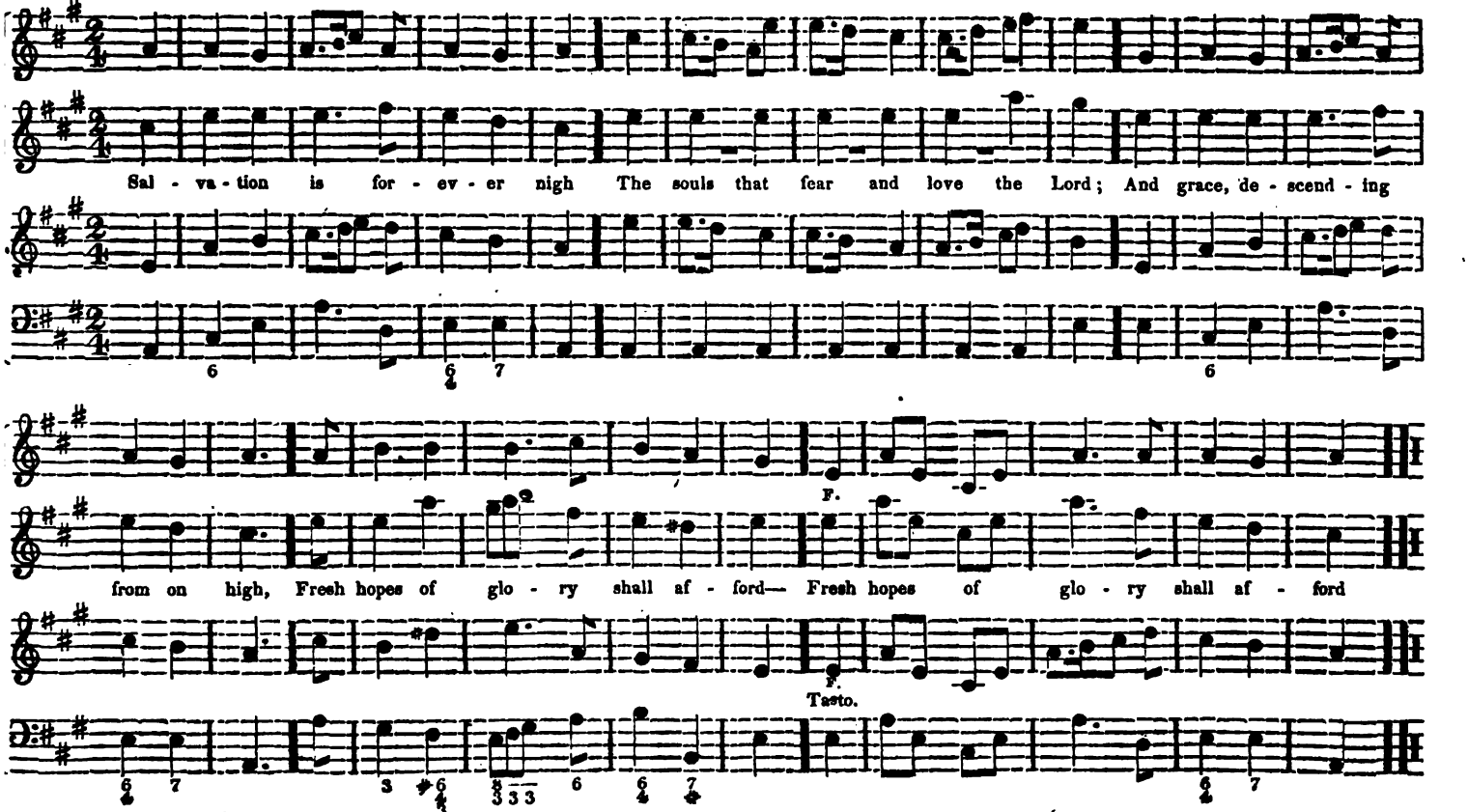


♩ 126.

WILTSHIRE. L. M. [Major Mode.]
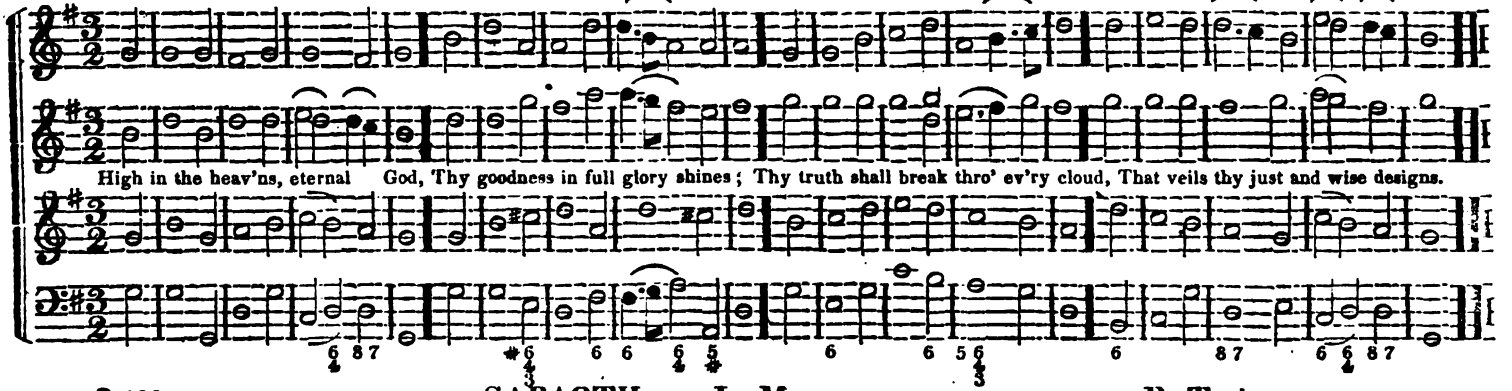


The third line in the above tune, may be sung either in Chorus, or as a Duet by Trebles or Tenors.


Sal - va - tion is for - ev - er nigh The souls that fear and love the Lord; And grace, de - scend - ing
F.
from on high, Fresh hopes of glo - ry shall af - ford— Fresh hopes of glo - ry shall af - ford
F.
Tasto.

P. 96.

ANGEL's HYMN. L. M.
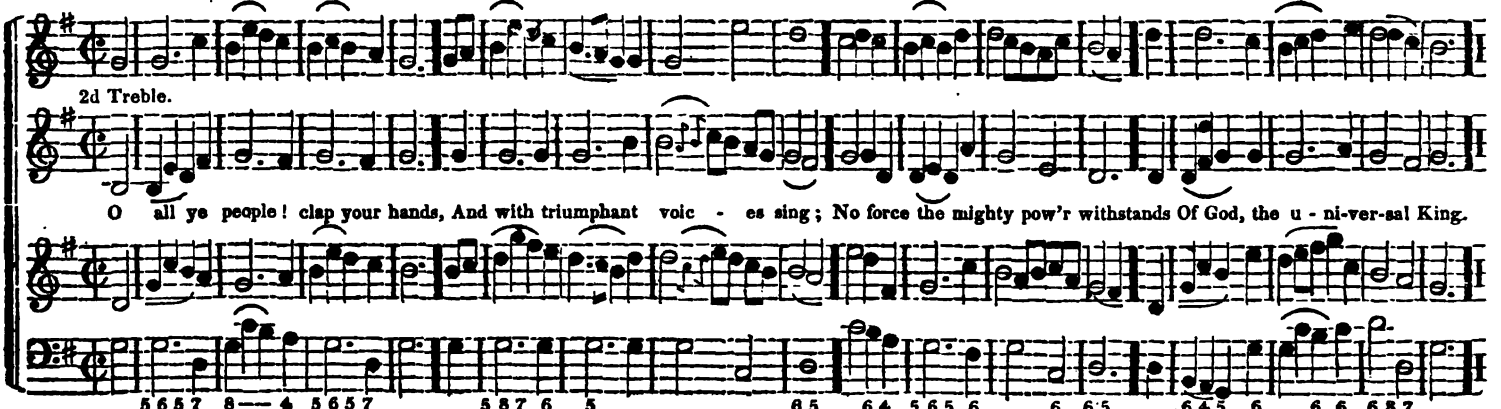
'Tansur.
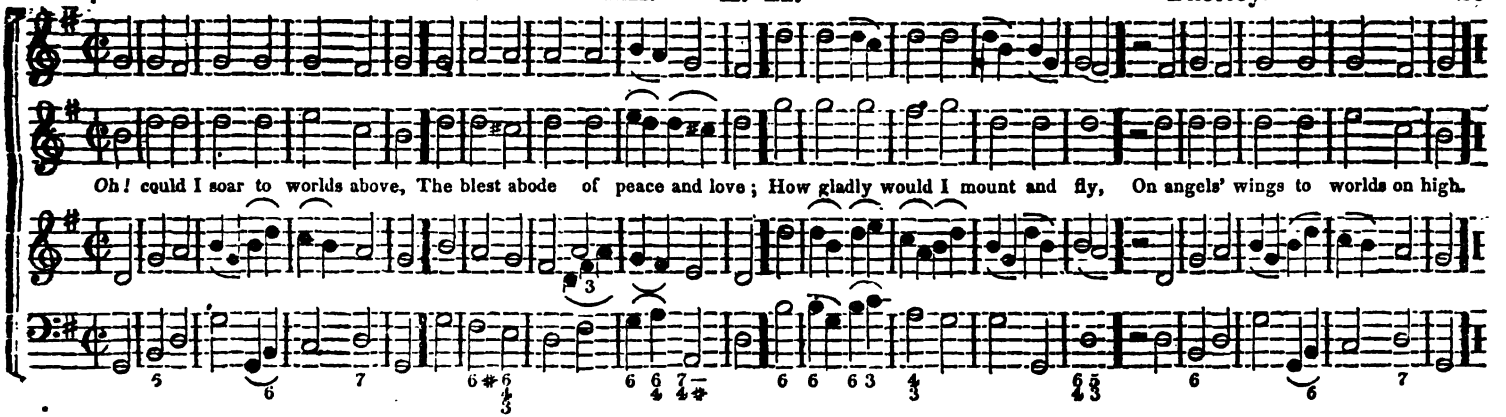


P. 100.

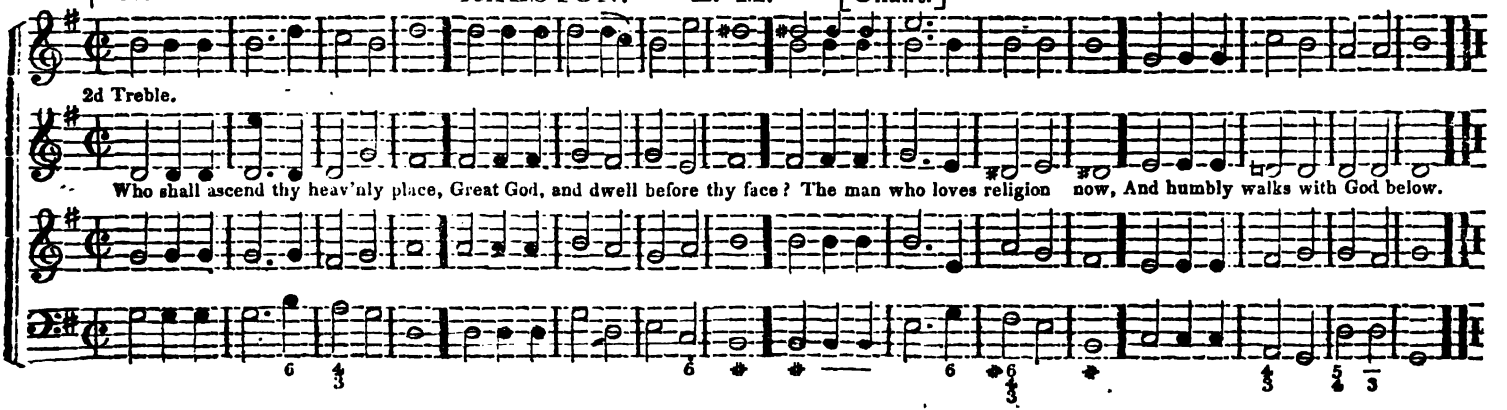
SABAOTH. L. M.

R. Taylor.
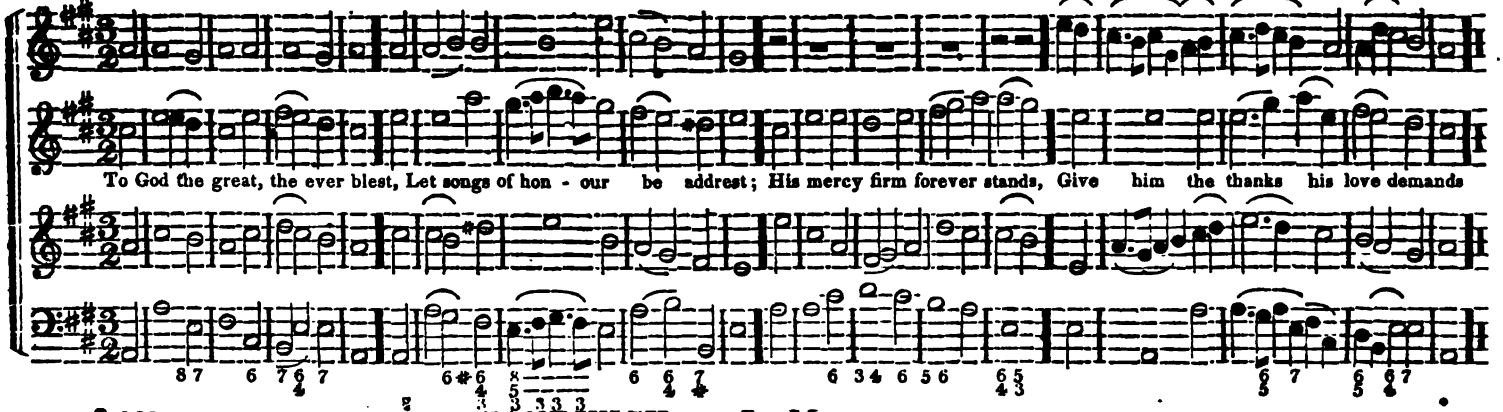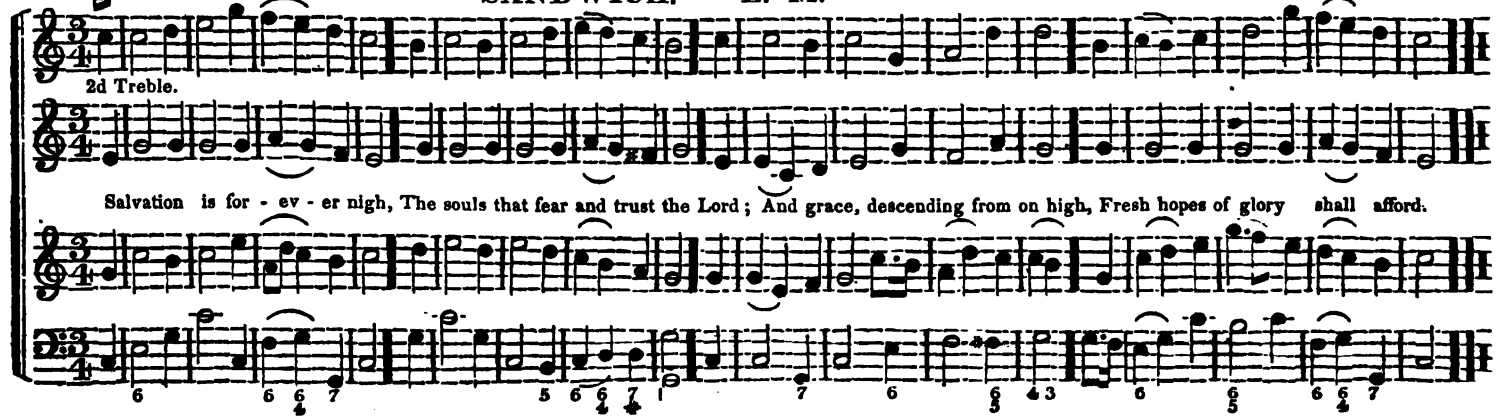




88. RALSTON. L. M. [Chant.]



120. **St. PETER's. L. M.** Harwood.



138. **SANDWICH. L. M.**



80. BOWEN. L. M. Haydn.

Adagio. Sostenuto.

2d Treble.
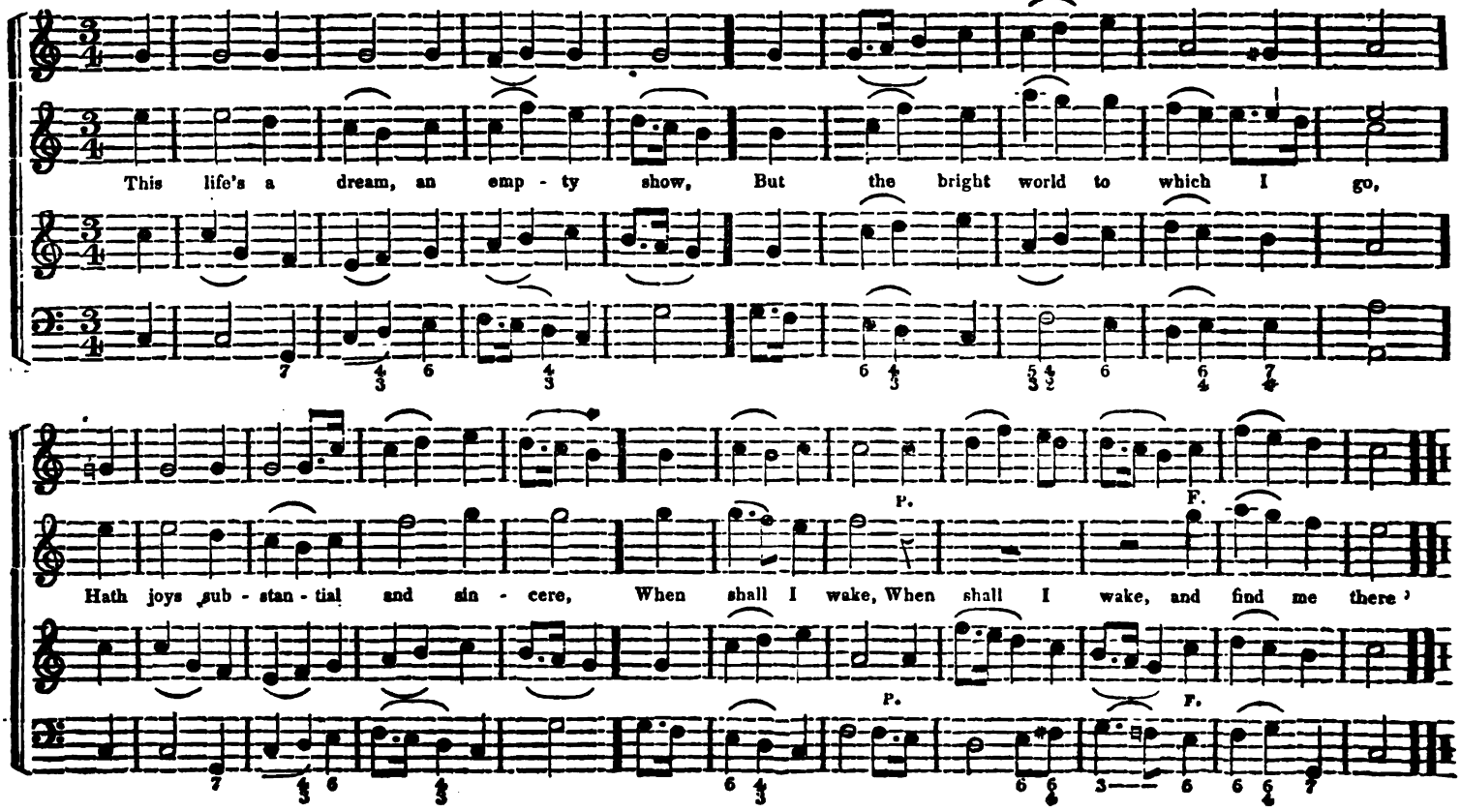
Up to the fields where angels lie, And living waters gently roll, Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

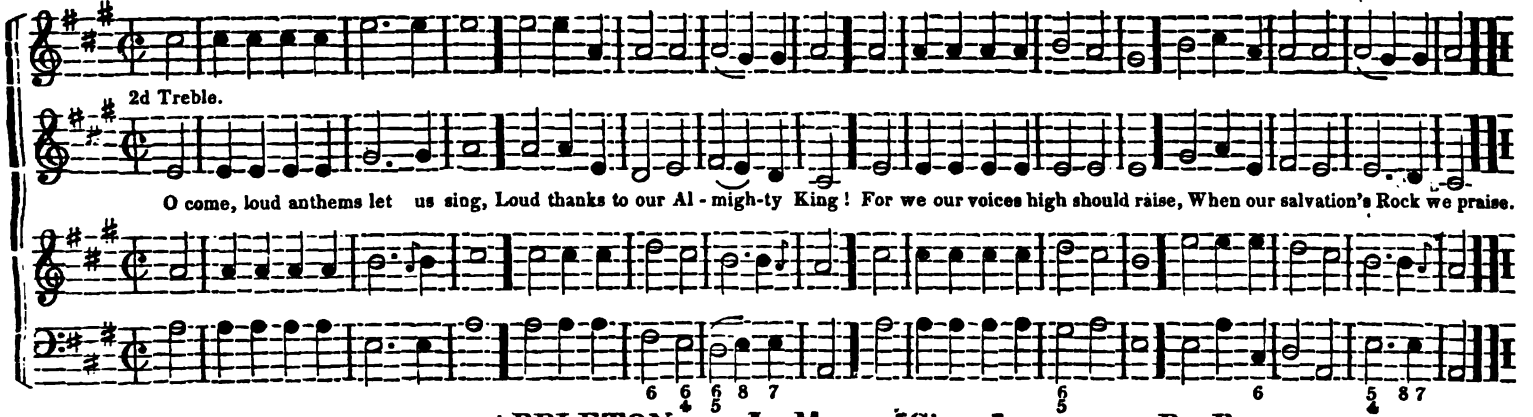
100. WINCHESTER. L. M. Dr. Croft.

My God, accept my early vows, Like morning incense, in thy house; And let my nightly worship rise, Sweet as the ev'ning sacrifice.
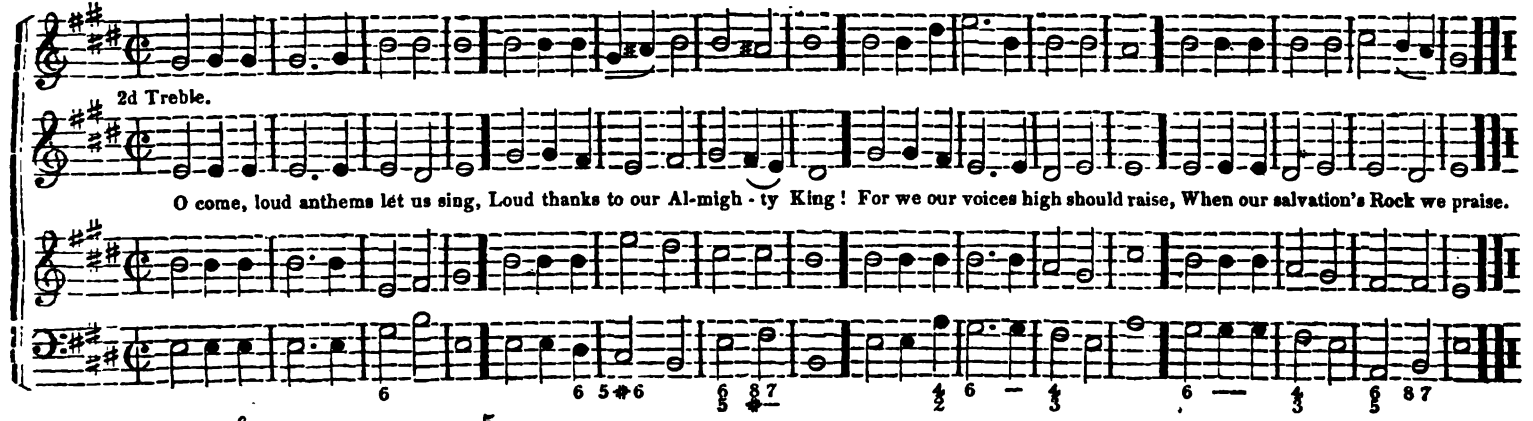
104.

ISLINGTON. L. M.

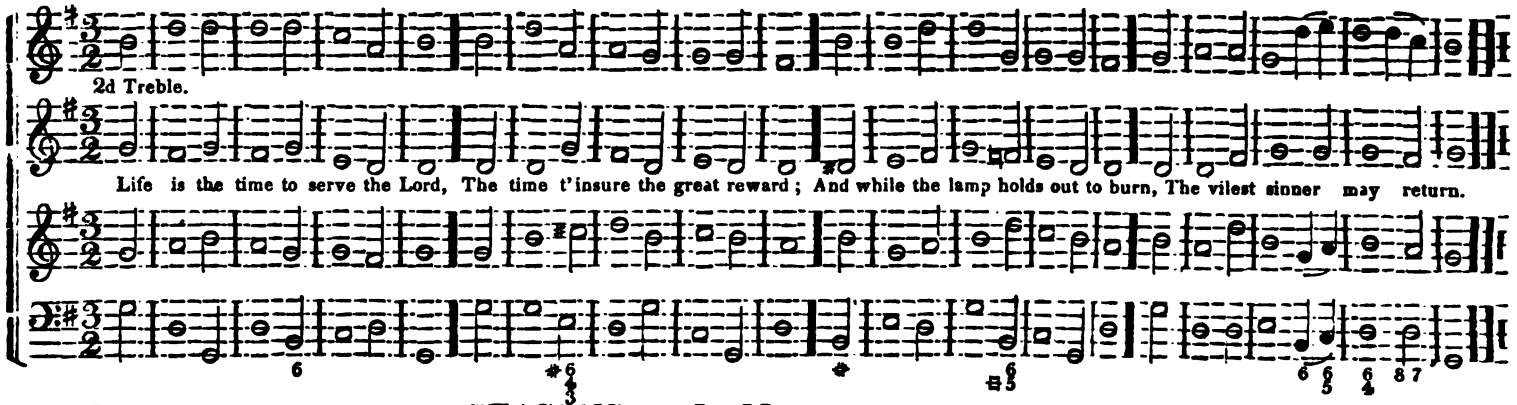




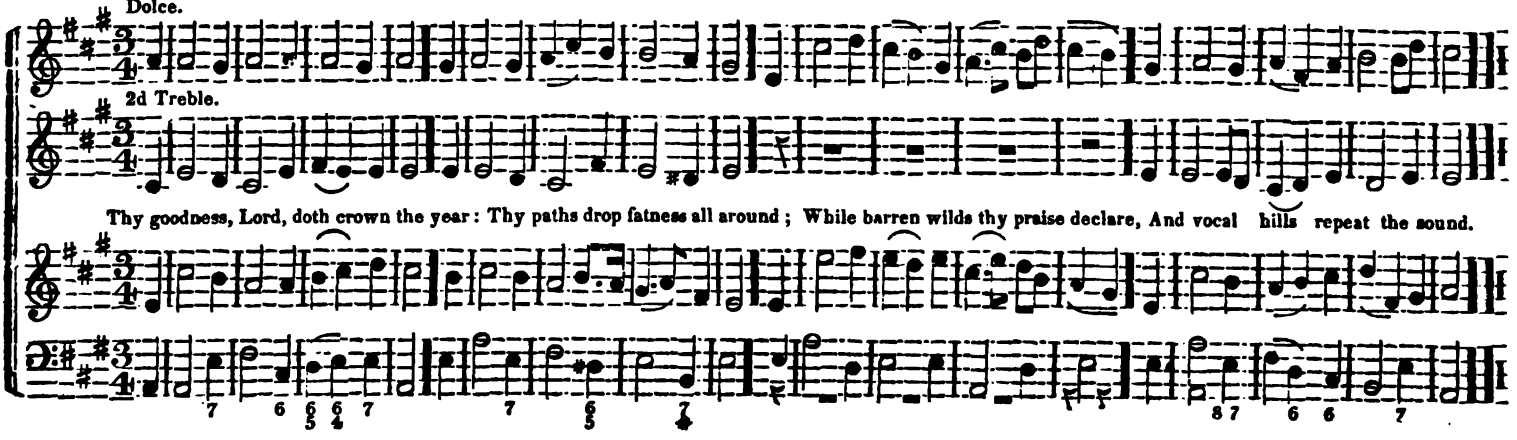
100. APPLETON. L. M. [Chant.] Dr. Boyce.

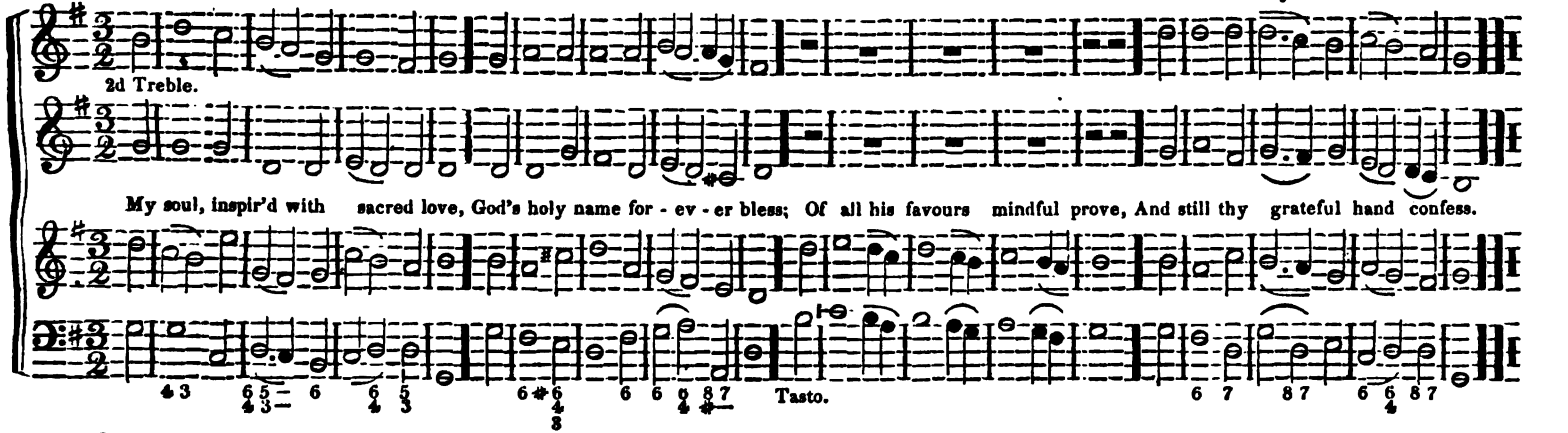


♩ 104. **BATH. L. M.**
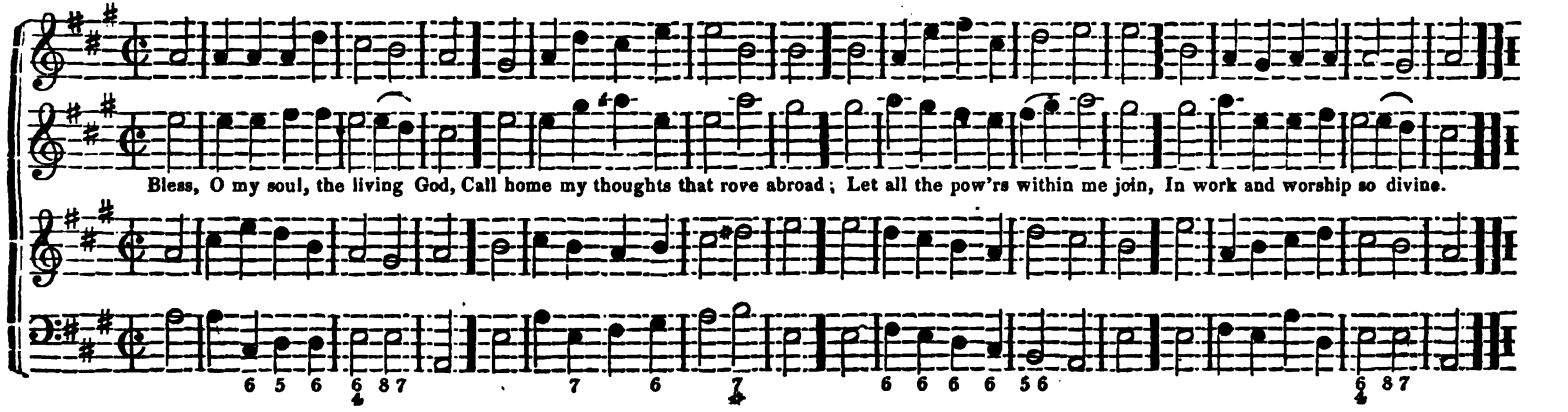


♩ 96. **SEASONS. L. M.** Pleyel.

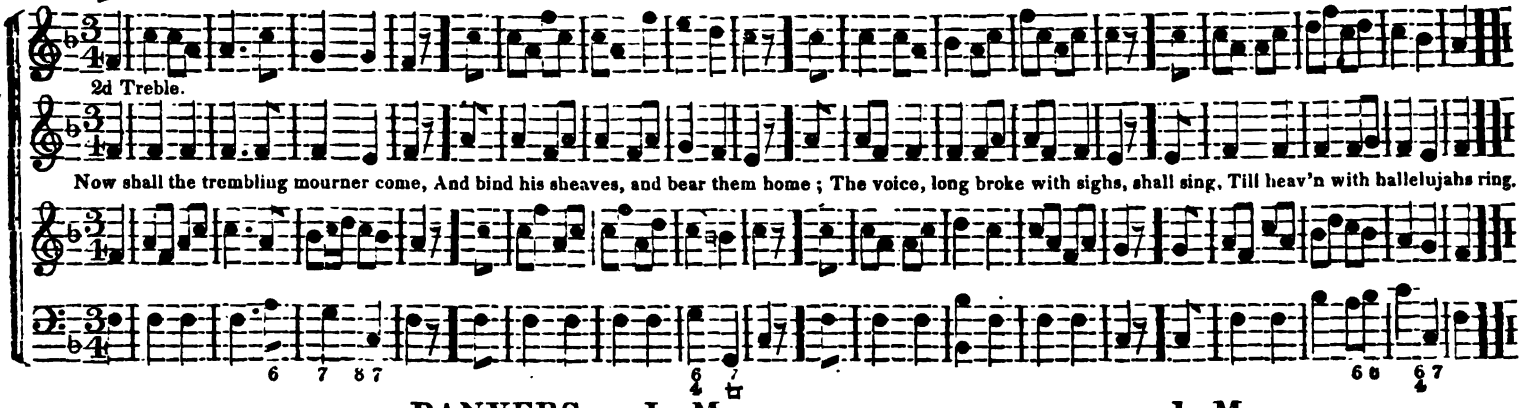



2d Treble.
My soul, inspir'd with sacred love, God's holy name for - ev - er bless; Of all his favours mindful prove, And still thy grateful hand confess.
Tasto.

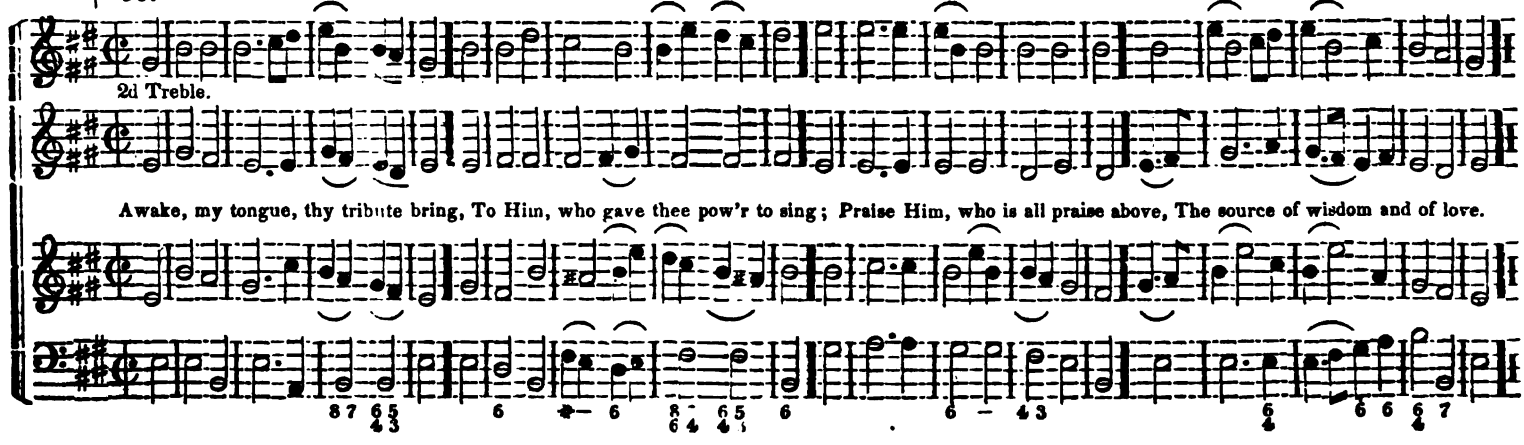
80. UPTON. L. M.


Bless, O my soul, the living God, Call home my thoughts that rove abroad; Let all the pow'rs within me join, In work and worship so divine.
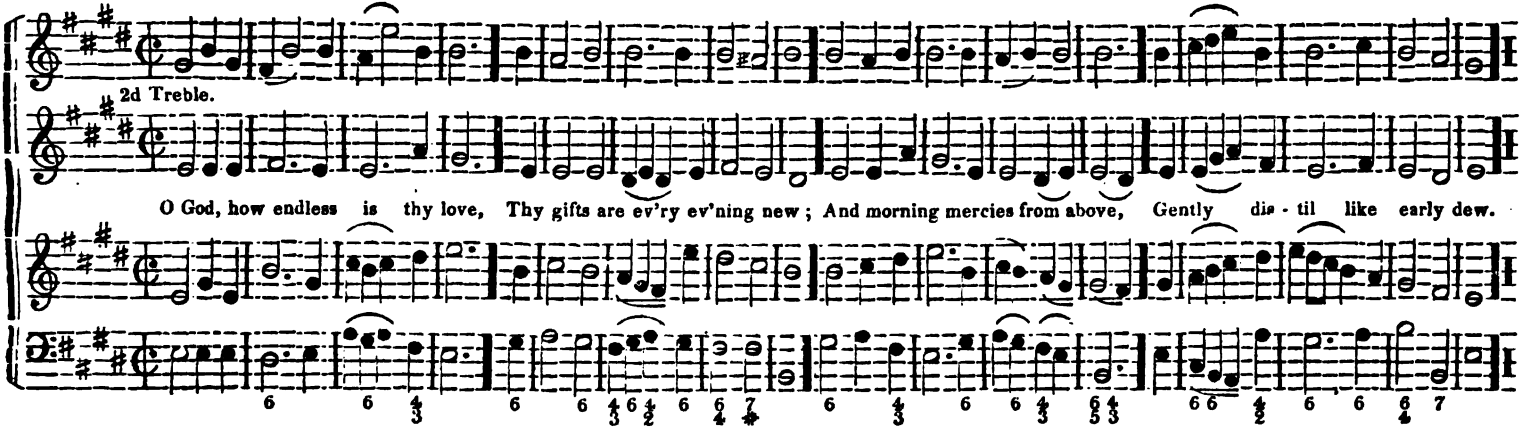
84. **SHOEL. L. M.** Altered from Shoel.
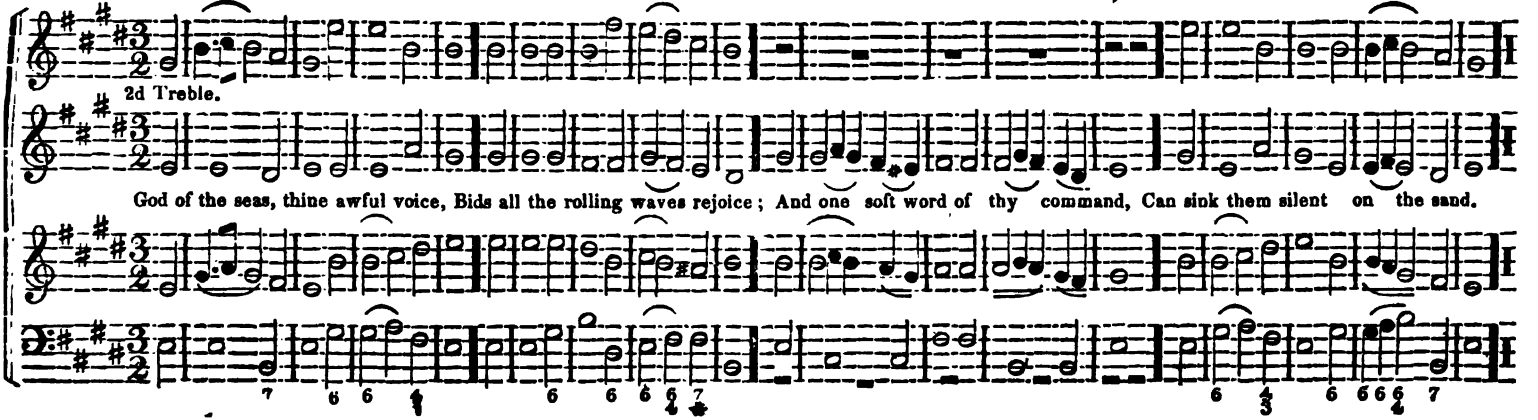


96. **DANVERS. L. M.** L. Mason.



100. **BREWER. L. M.**



100. **STONEFIELD. L. M.** Stanley.



108.

BRENTFORD.* L. M.

†

2d Treble.

Buried in shadows of the night, We lie till God restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.

100.

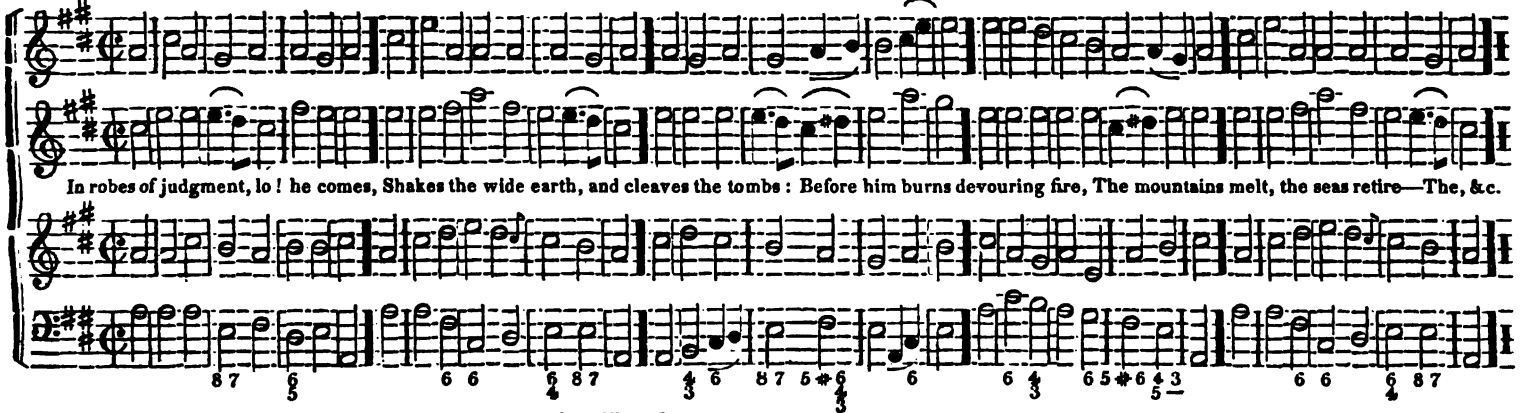
BLENDON. L. M.

Giardini.

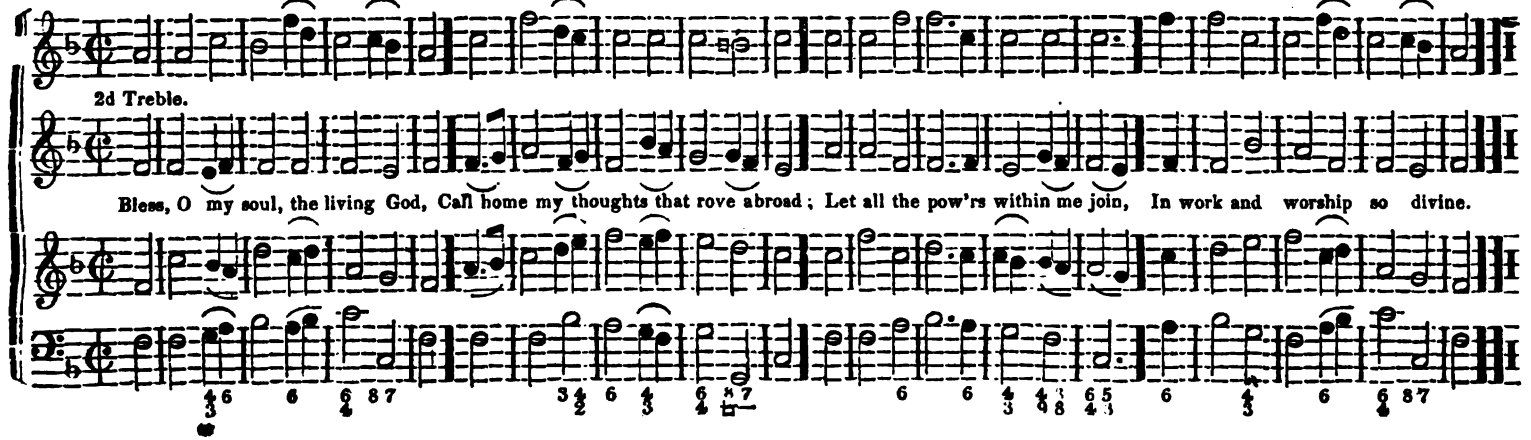
Maestoso.

Through ev'ry age, e - ter-nal God, Thou art our rest, our safe abode; High was thy throne, e'er heav'n was made, Or earth, thy humble footstool laid.
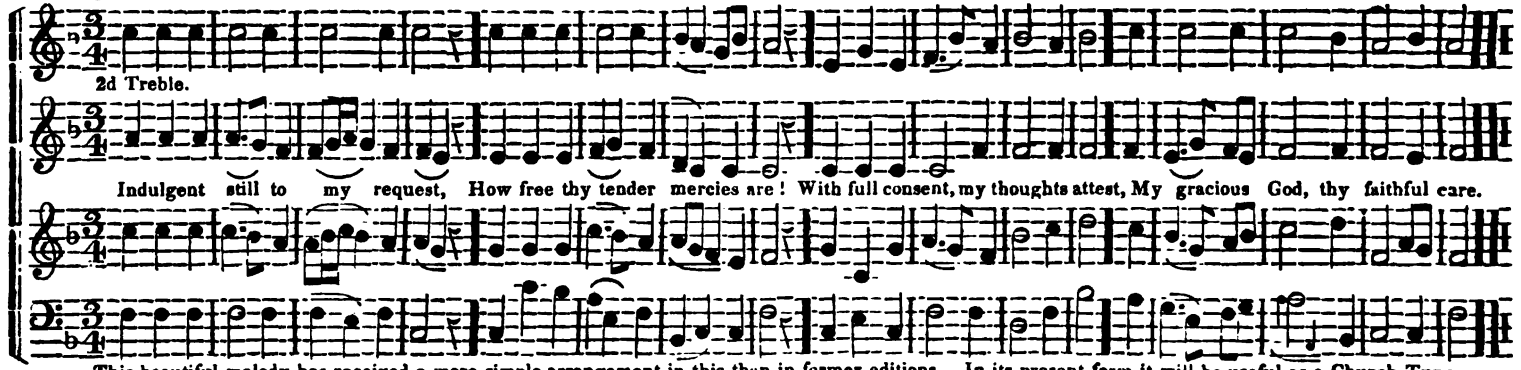
* The last line of this tune may be much improved by omitting the notes of the measure marked thus [†] and substituting for them those at the end of the staff.



100. ALFRETON. L. M.

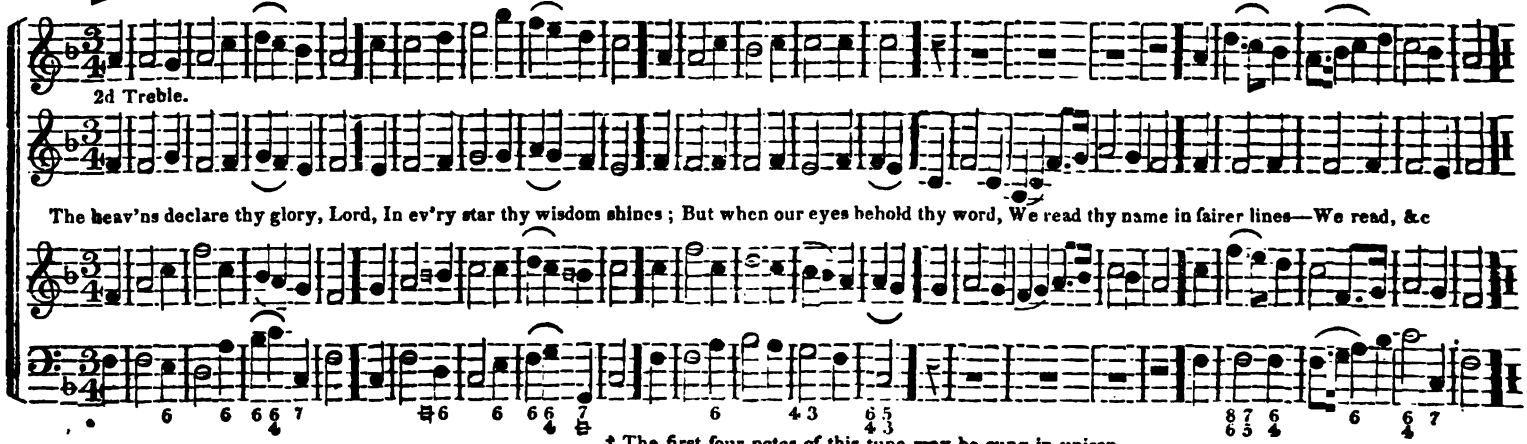


100. **PORTSMOTH.*** **L. M.** **Gelineck.**
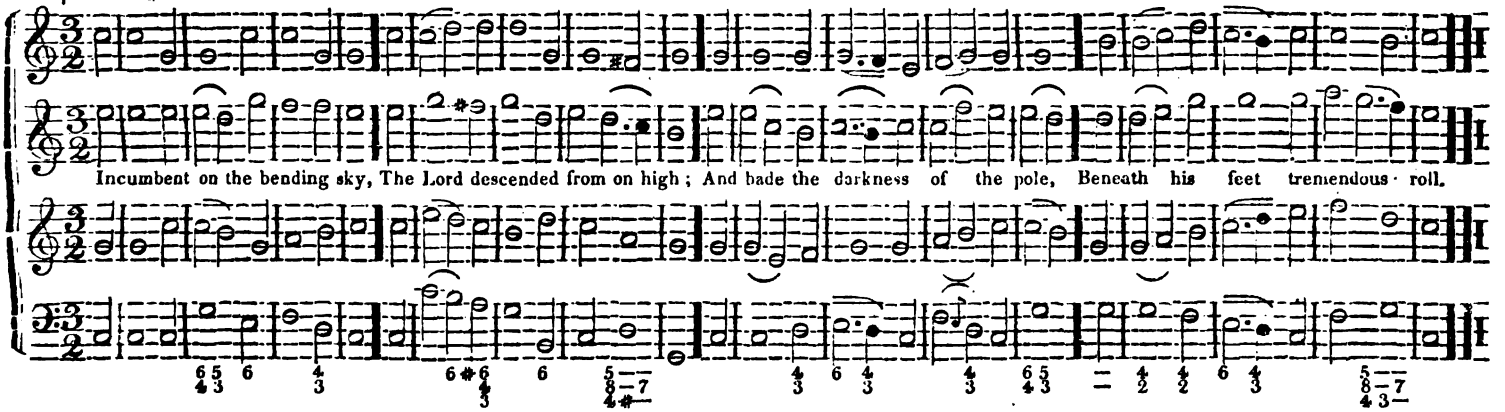


This beautiful melody has received a more simple arrangement in this than in former editions. In its present form it will be useful as a Church Tune.
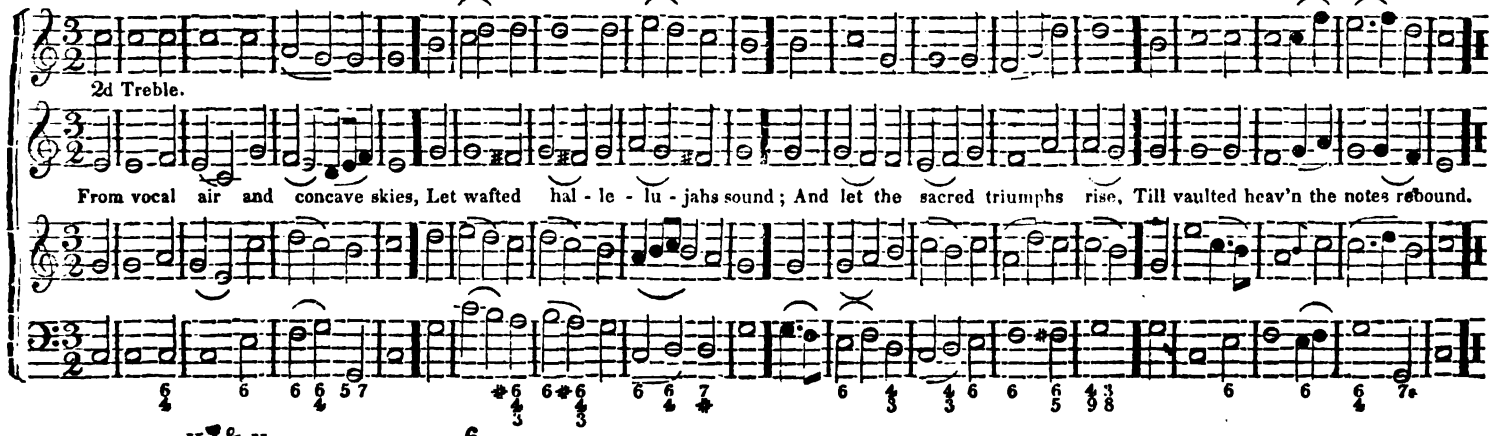
144. **ROTHWELL.†** **L. M.**



† The first four notes of this tune may be sung in unison.



132. CHARLESTON. L. M. R. Cook.

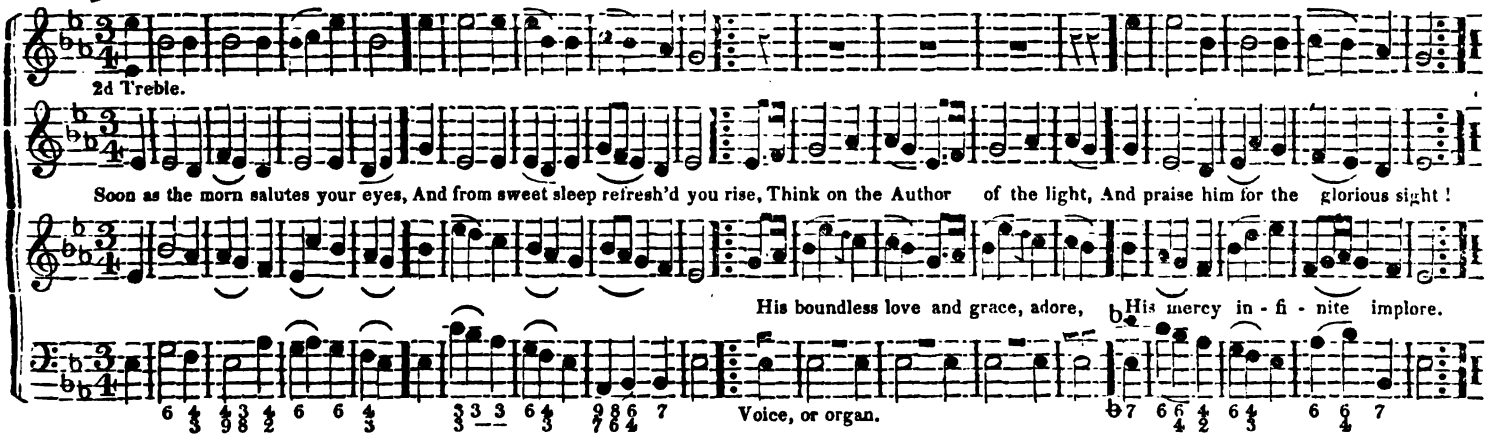


120. **LUTON.** L. M. Burder.
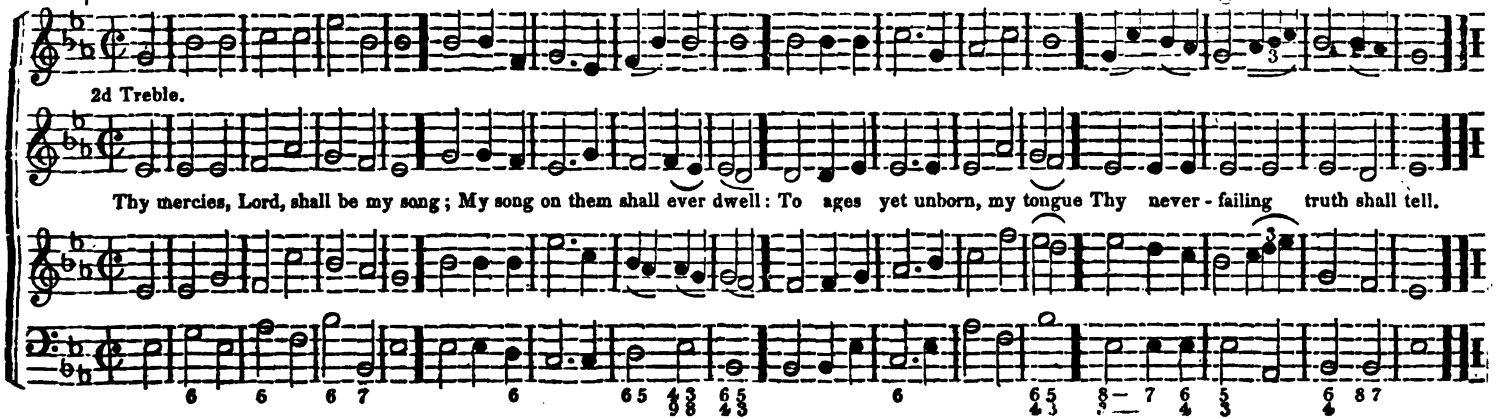
With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

104. **TRURO.** L. M. Dr. Ch. Burney.
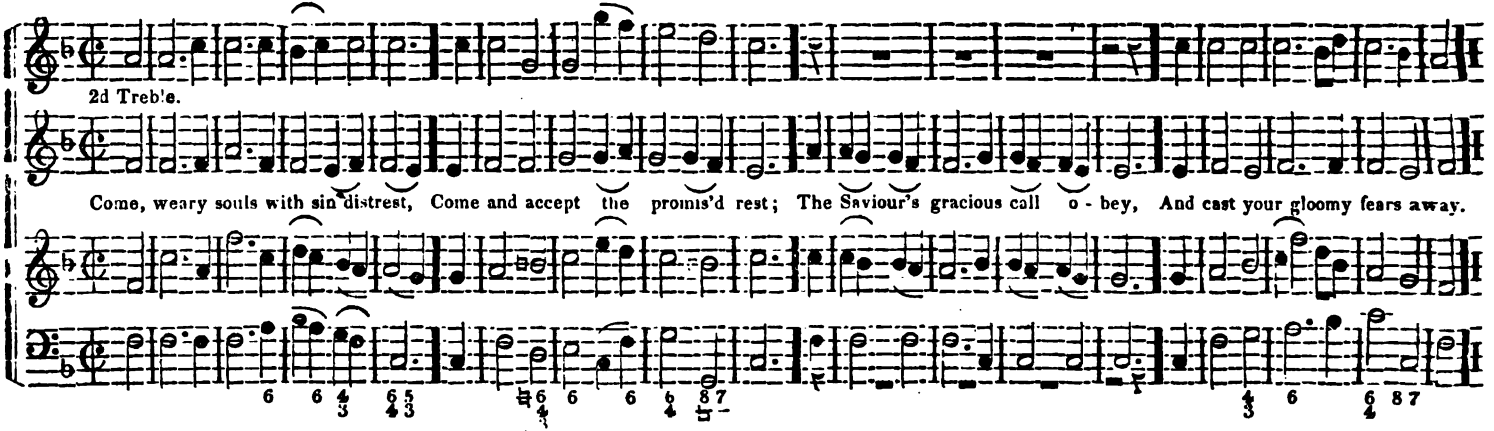
Now to the Lord, a noble song, Awake, my soul, awake, my tongue! Hosanna to th'Eternal Name, And all his boundless love proclaim.
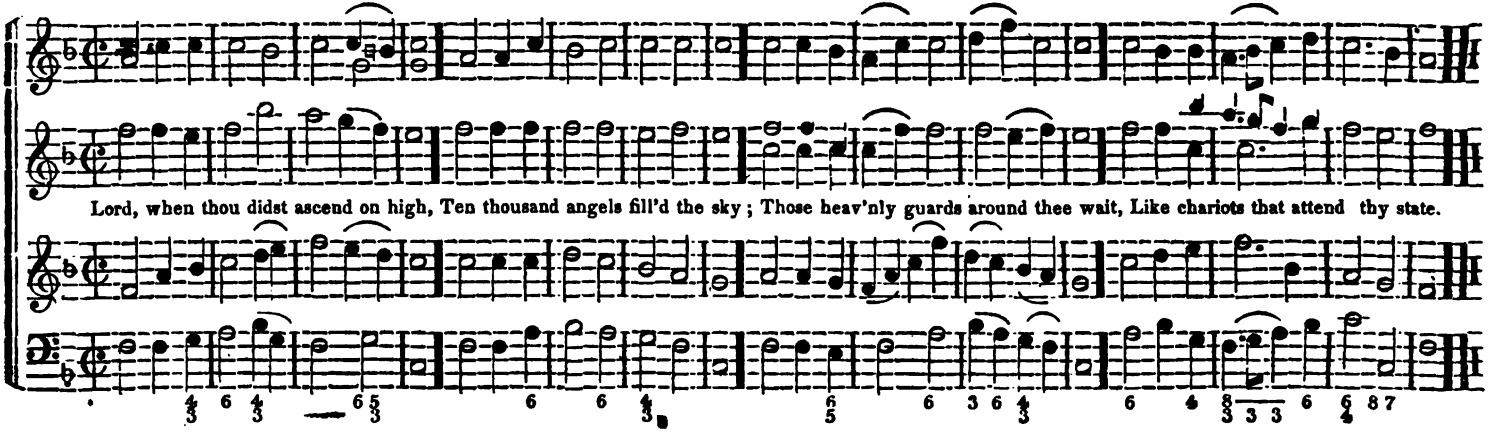


92. **NEW-MARKET. L. M.** Dr. Wainwright.
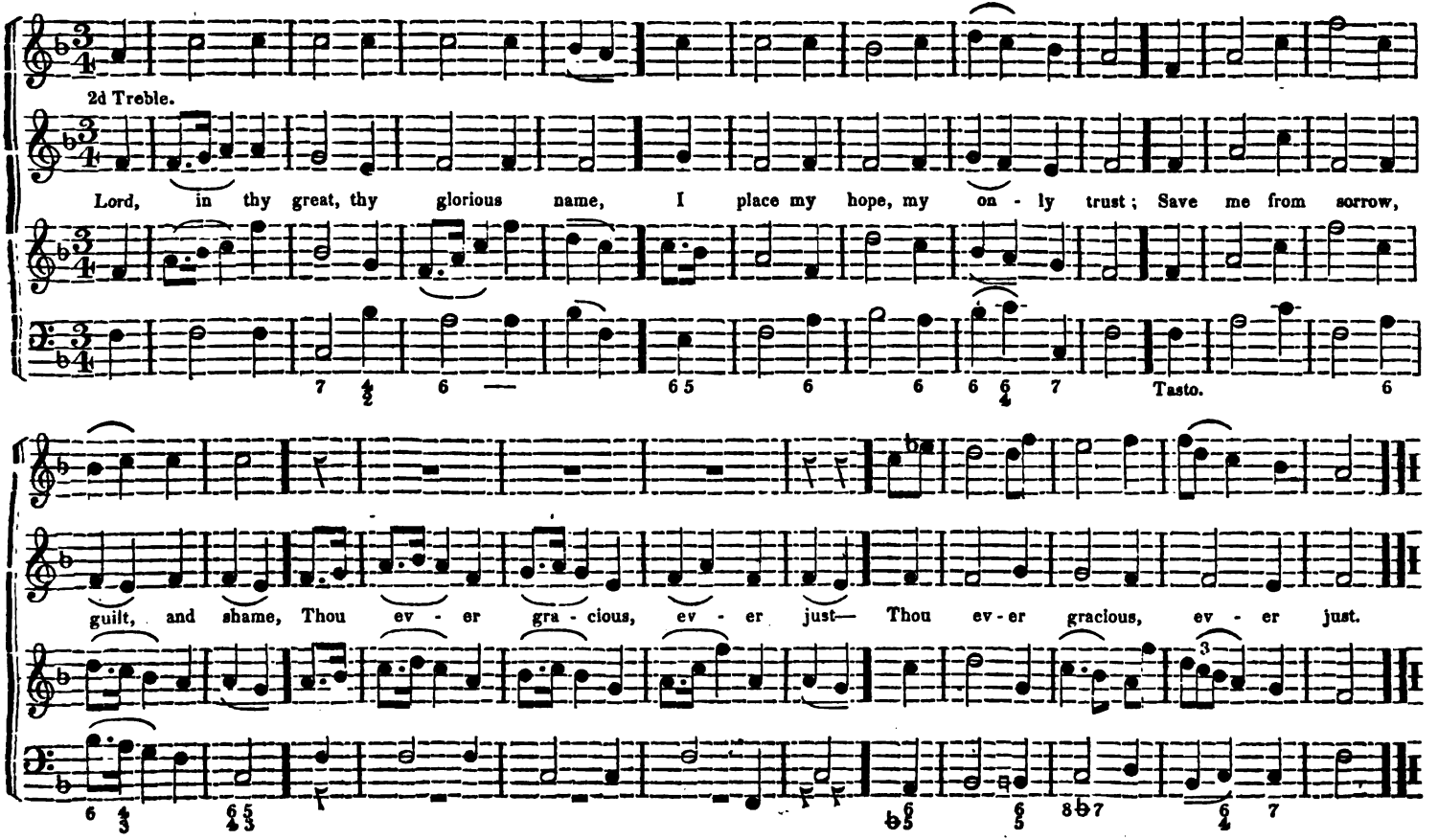


88. **WAKEFIELD. L. M.**
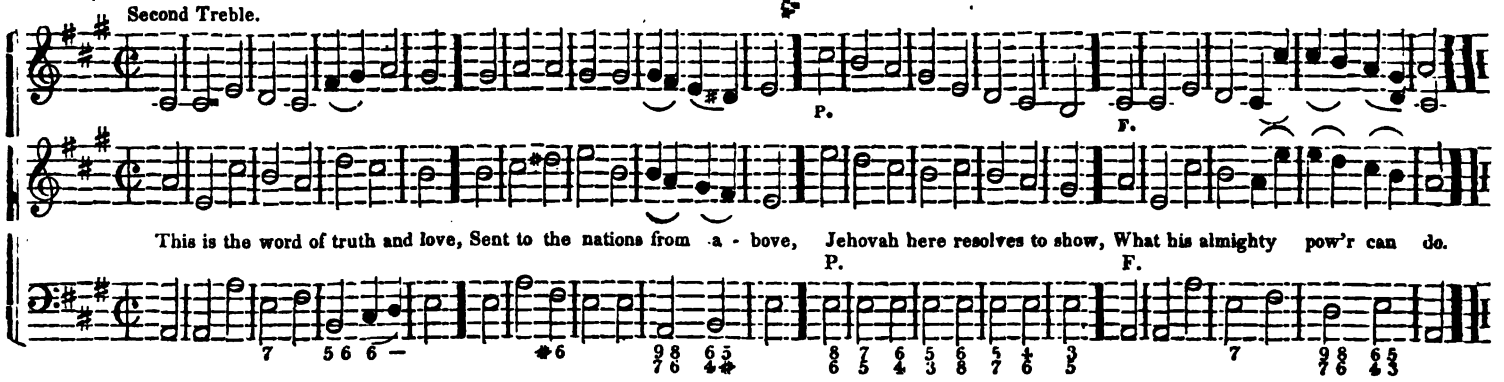


80. **DUKE STREET. L. M.** J. Hatton.
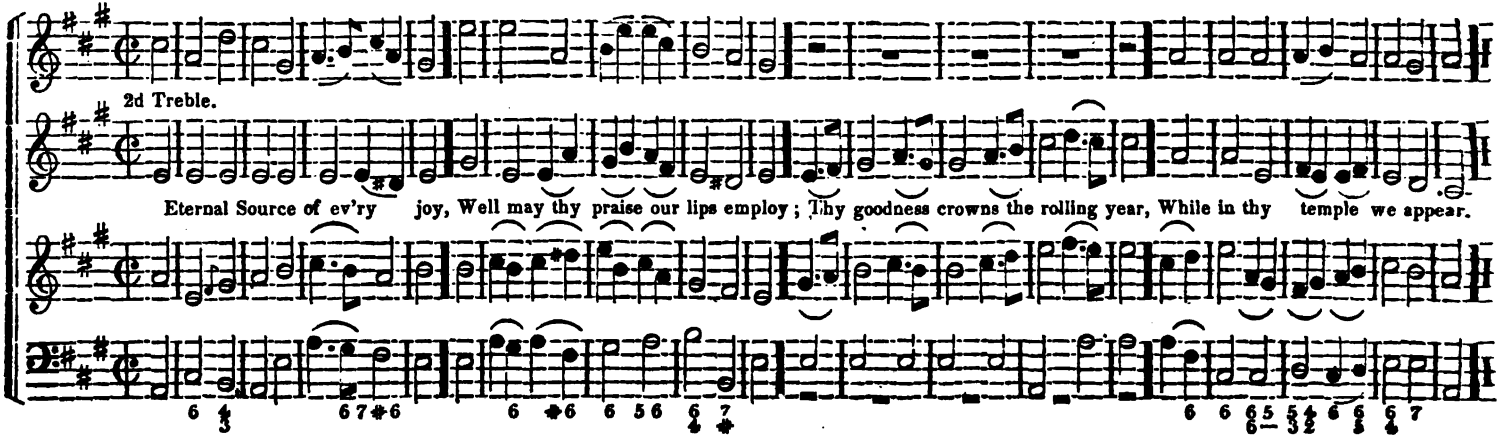



2d Treble.
Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow,
Tasto.
guilt, and shame, Thou ev - er gra - cious, ev - er just— Thou ev-er gracious, ev - er just.

92. **WATERVILLE.** L. M. **S. Webbe.**



100. **CHAPEL STREET.** L. M. **Wm. Mather.**



66. MEDWAY. L. M. Pergolesi.

Largo.

My God, permit me not to be, A stranger to myself and thee: Amidst ten thousand thoughts I rove, Forgetful of my highest love.
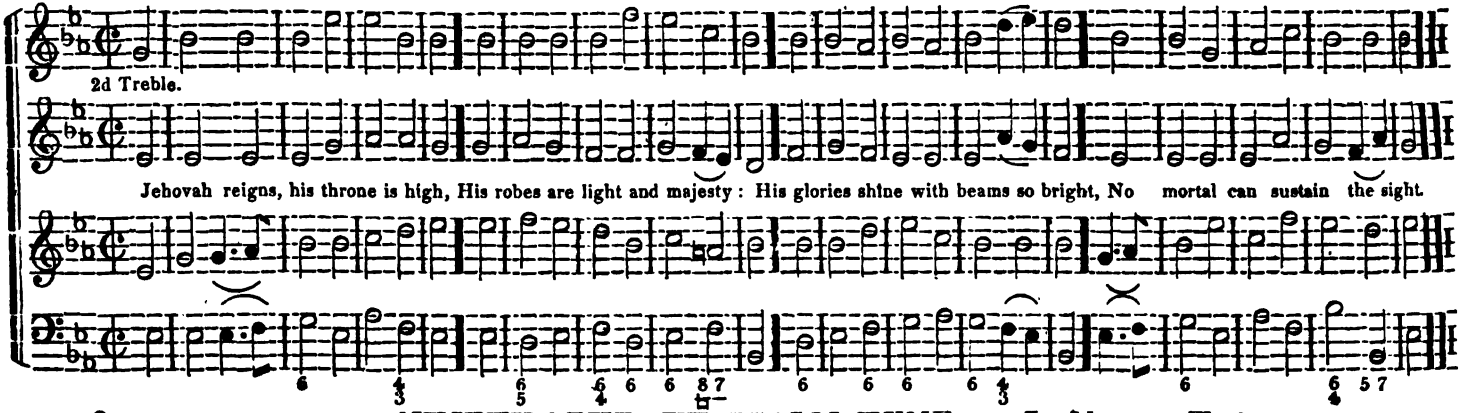
92. ELLENTHORPE. L. M. Linley.

Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine?
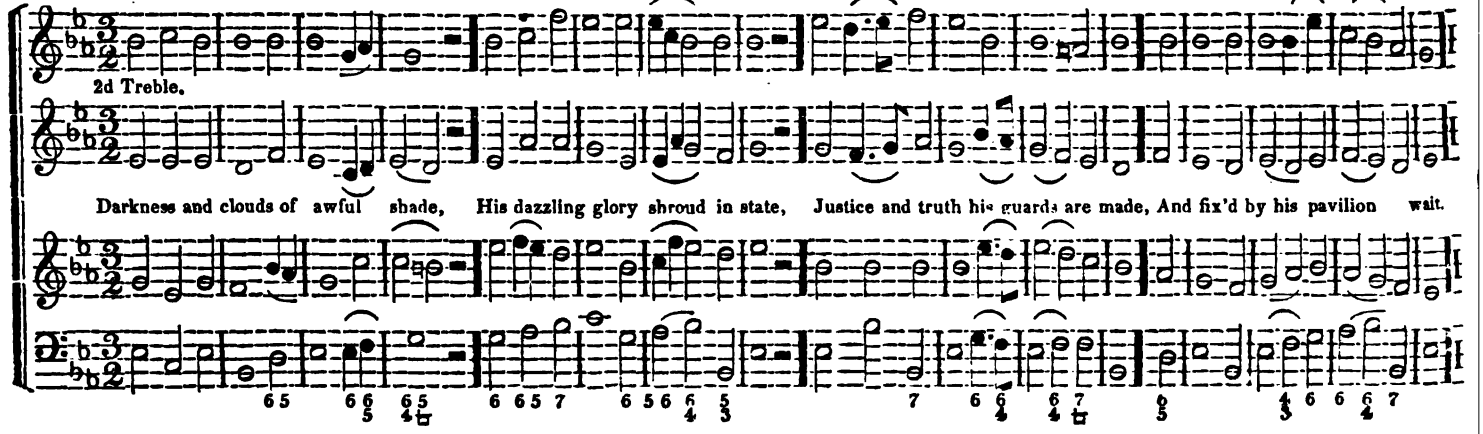
Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with angels join;—Music's the language of the sky.
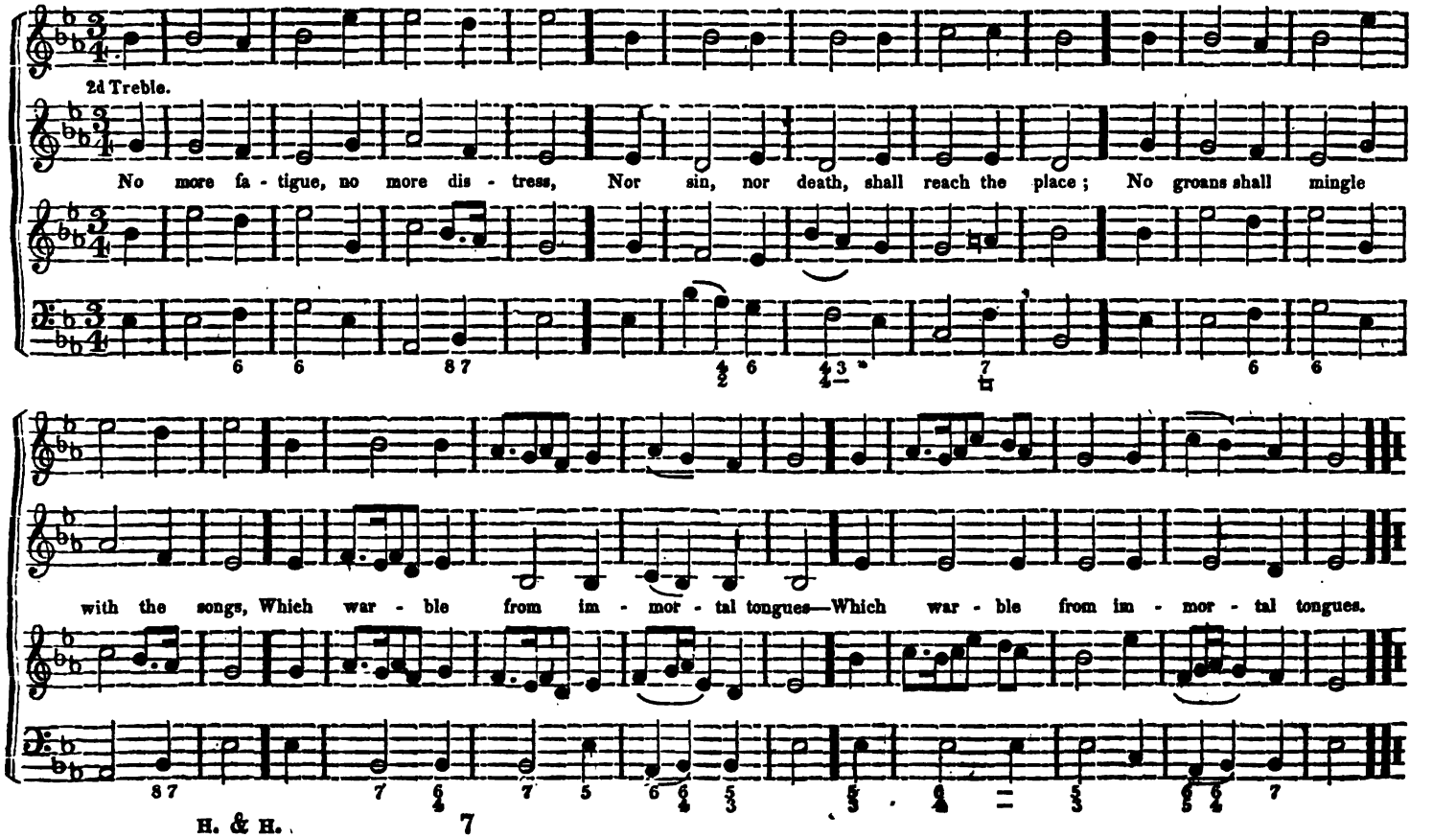
Voice or Organ.

P 100. TIMSBURY. L. M. I. Smith.
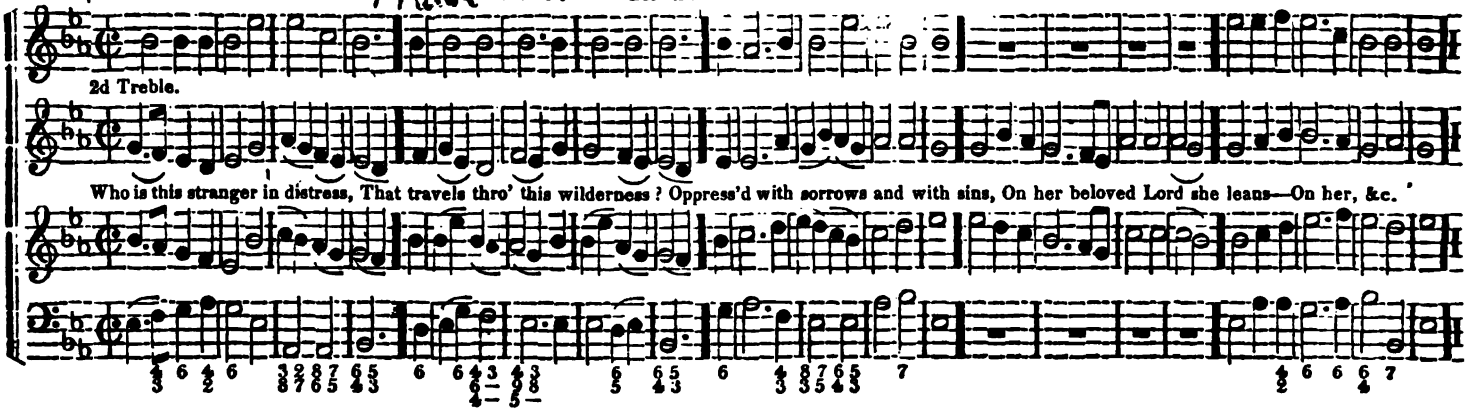


P 88. NINETY-SEVENTH PSALM TUNE. L. M. Tuckey.
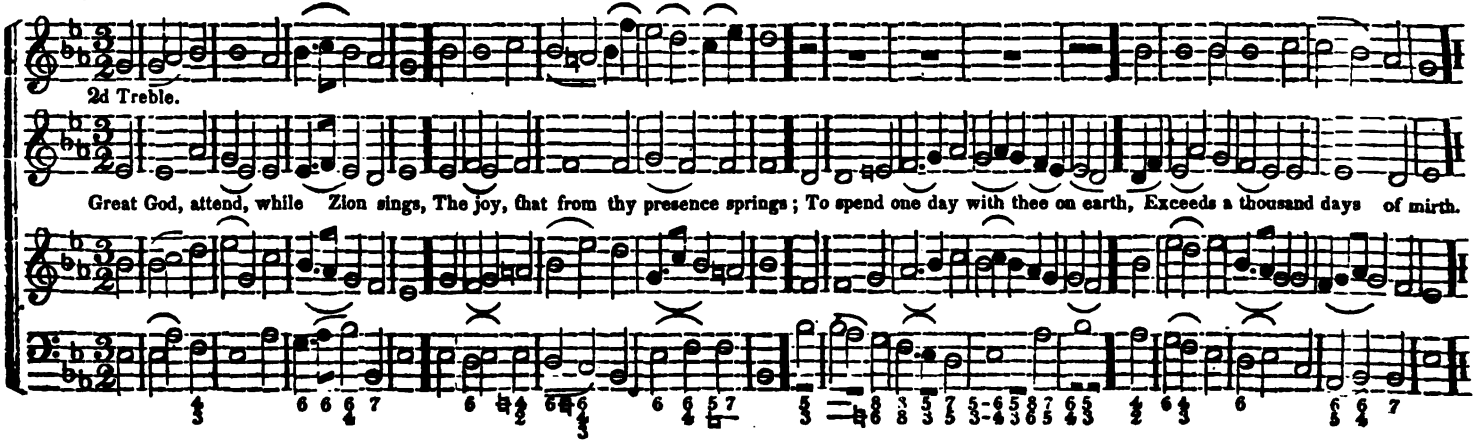


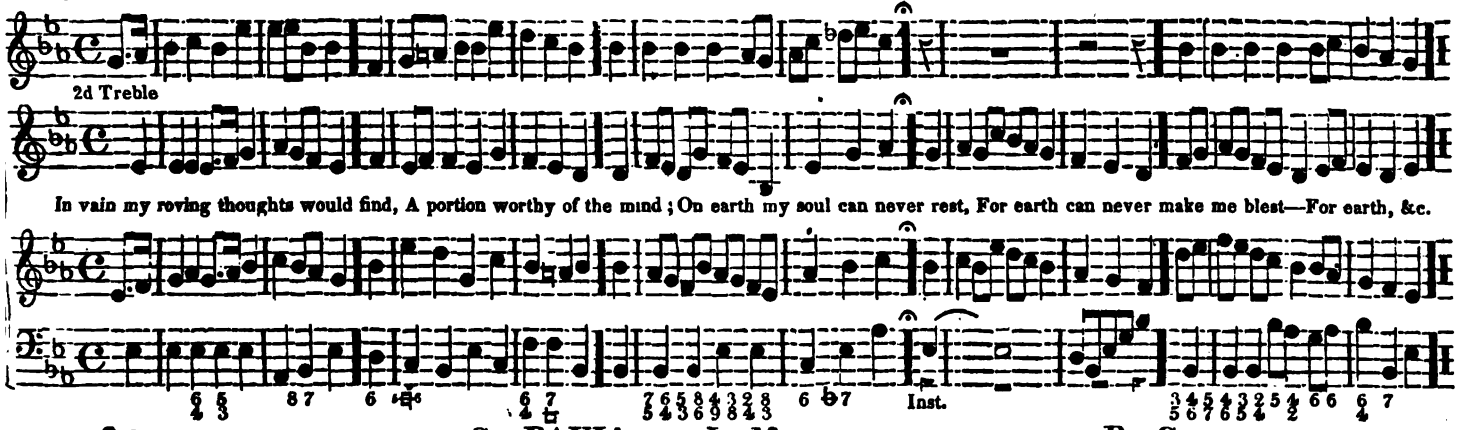

2d Treble.
No more fa - tigue, no more dis - tress, Nor sin, nor death, shall reach the place; No groans shall mingle
with the songs, Which war - ble from im - mor - tal tongues—Which war - ble from im - mor - tal tongues.

♩ 76. QUITO. L. M.

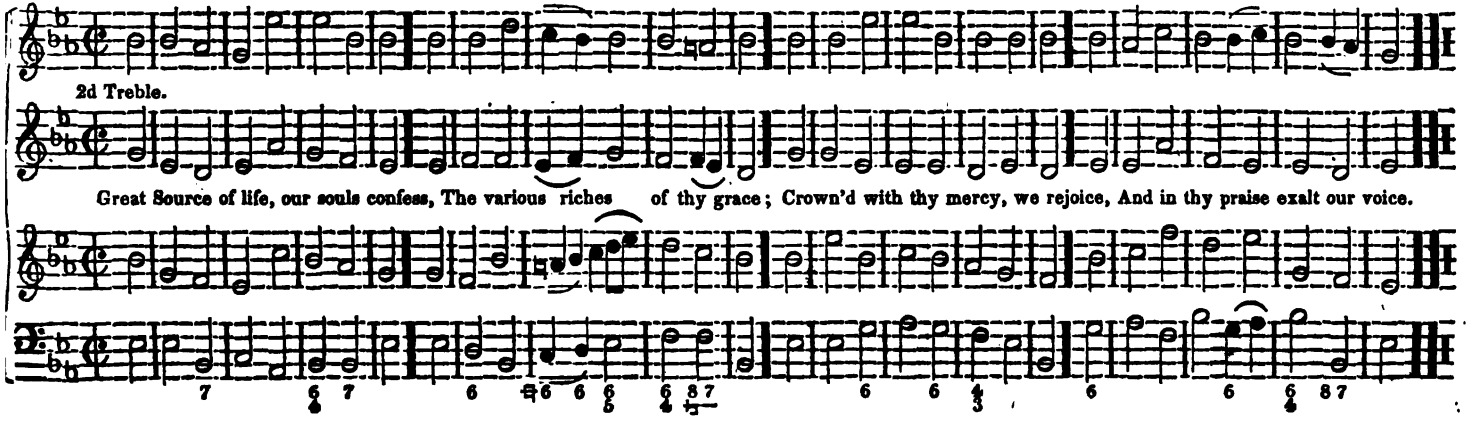


♩ 100. EMSWORTH. L. M. T. Bennett.
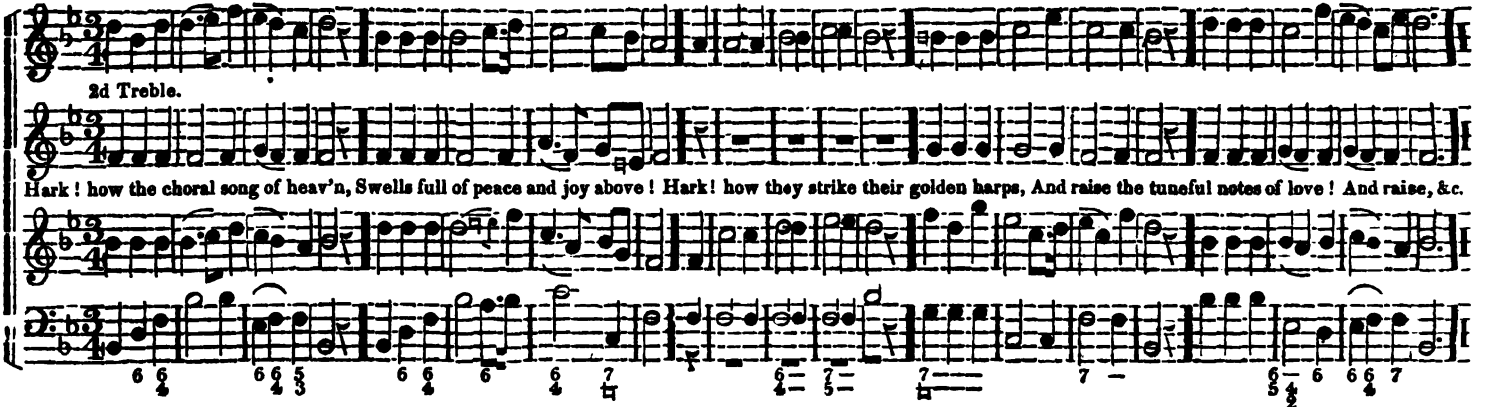




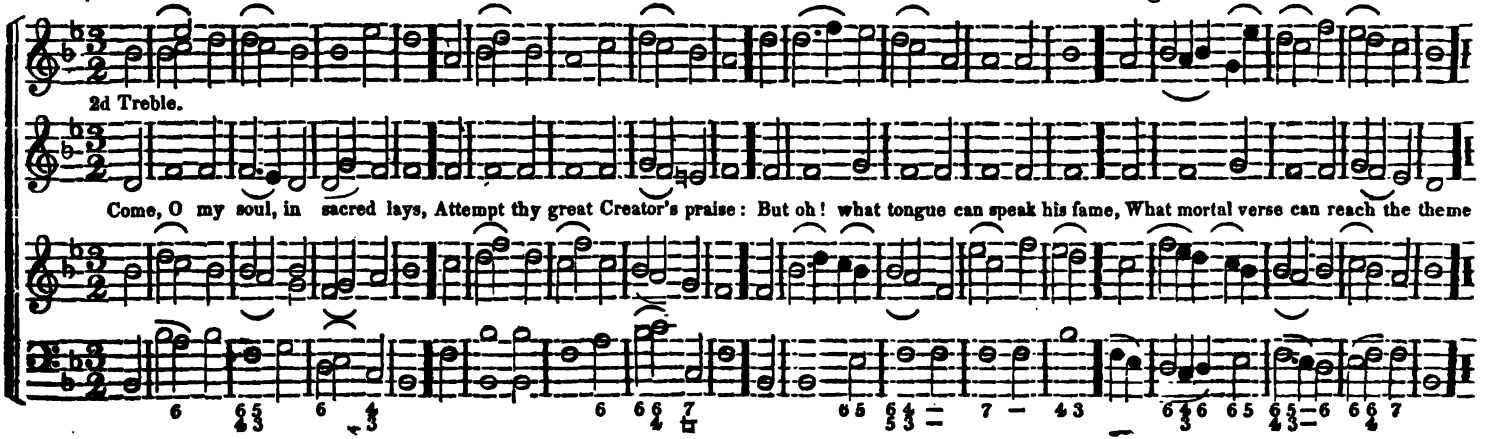
88. St. PAUL's. L. M. Dr. Green.
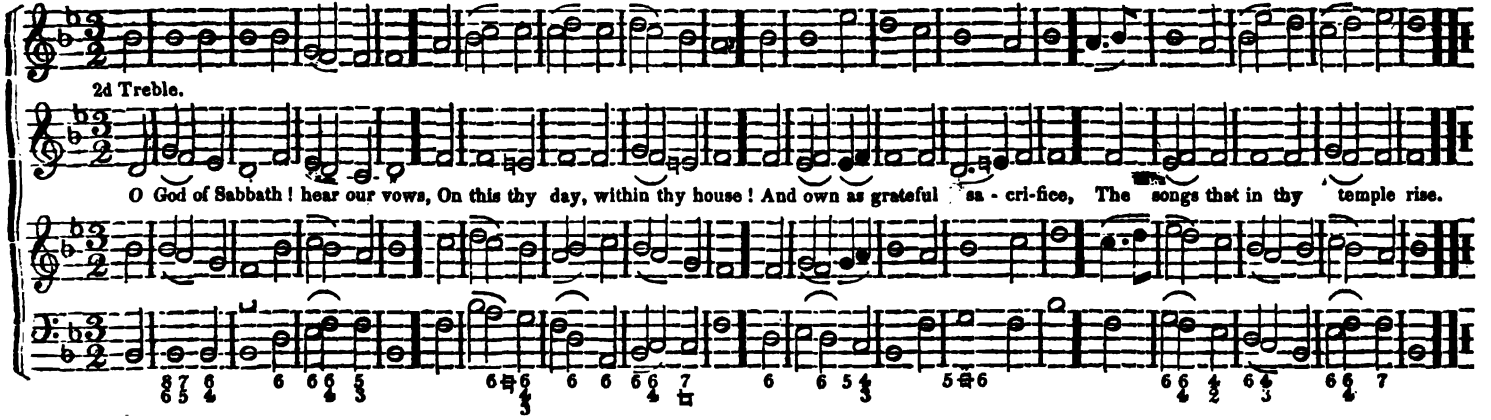


138. **PARK STREET.** L. M. Venua.
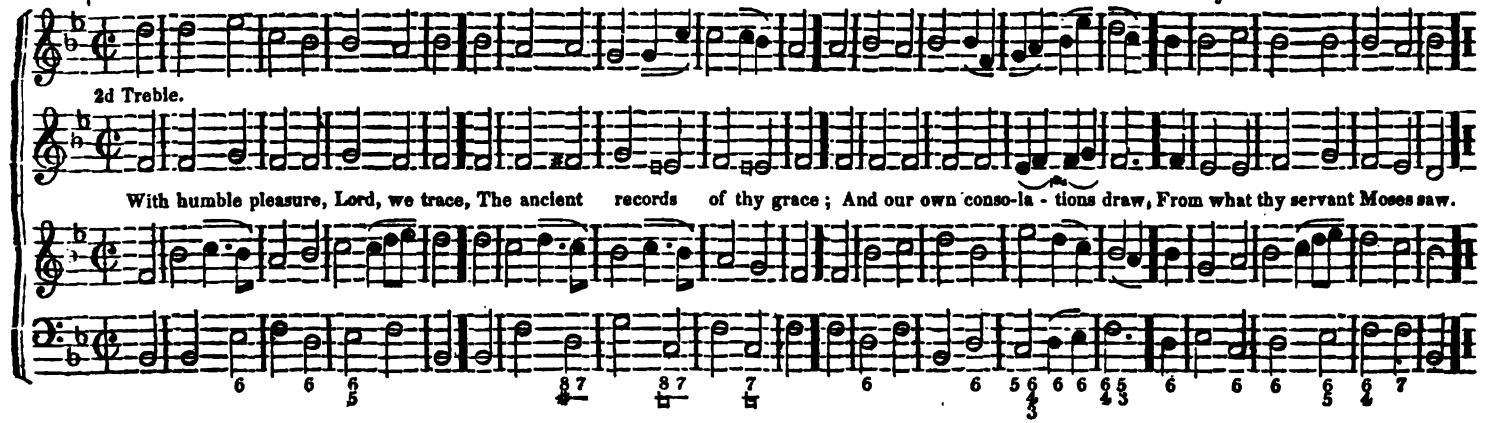


96. **ATLANTIC.** L. M. George Oates.



♩ 96. **ALL SAINTS. L. M.** W. Knapp.



♩ 100. **St. PATRICK's. L. M.** T. A. Geary.



76.

HEBRON. L. M.

Andante Sostenuto.

2d Treble.

Thus far the Lord hath led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.

100.

SHARON. L. M.

2d Treble.

Praise to thy name, e-ter-nal God, For all the grace thou shed'st abroad; For all thine influence from above, To warm our hearts with sacred love.

60. **WARD. L. M.**

Largo Sostenuto.

There is a stream, whose gentle flow Supplies the ci - ty of our God; Life, love, and joy still gliding through, And wat'ring our divine abode.

100. **PROCTOR. L. M.**
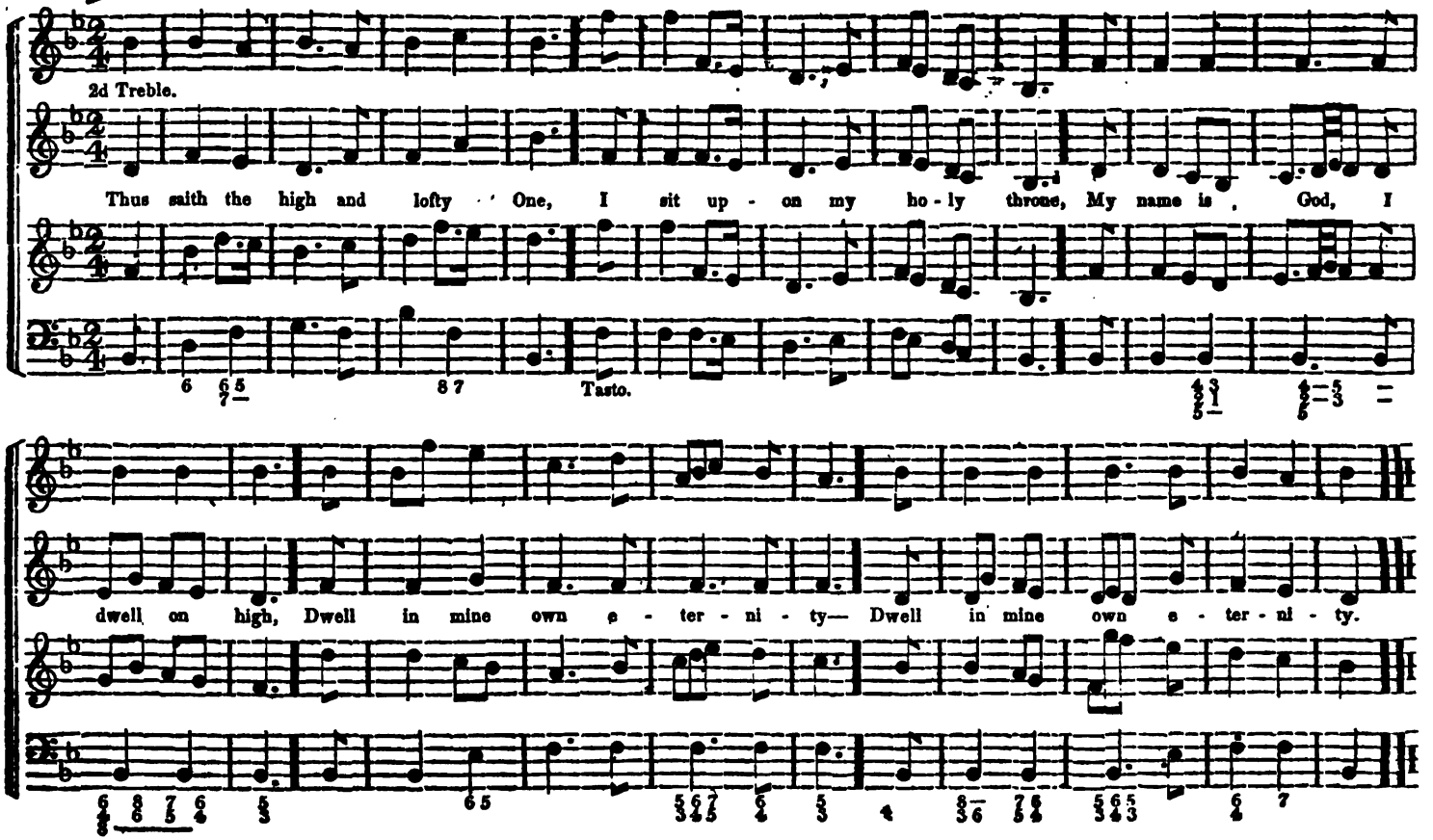
2d Treble.

Thus saith the high and lofty One, I sit upon my holy throne; My name is God, I dwell on high, Dwell in mine own eternity—Dwell in mine own eternity

112.

NANTWICH. L. M.

Dr. Madan.



96. **PUTNAM. L. M.**

2d Treble.

Thee will I bless, my God and King, Nor cease thy wond'rous acts to sing; From earliest morn to latest eve, Thy praises on my tongue shall live.

80. **GERMANY. L. M.** **Beethoven.**
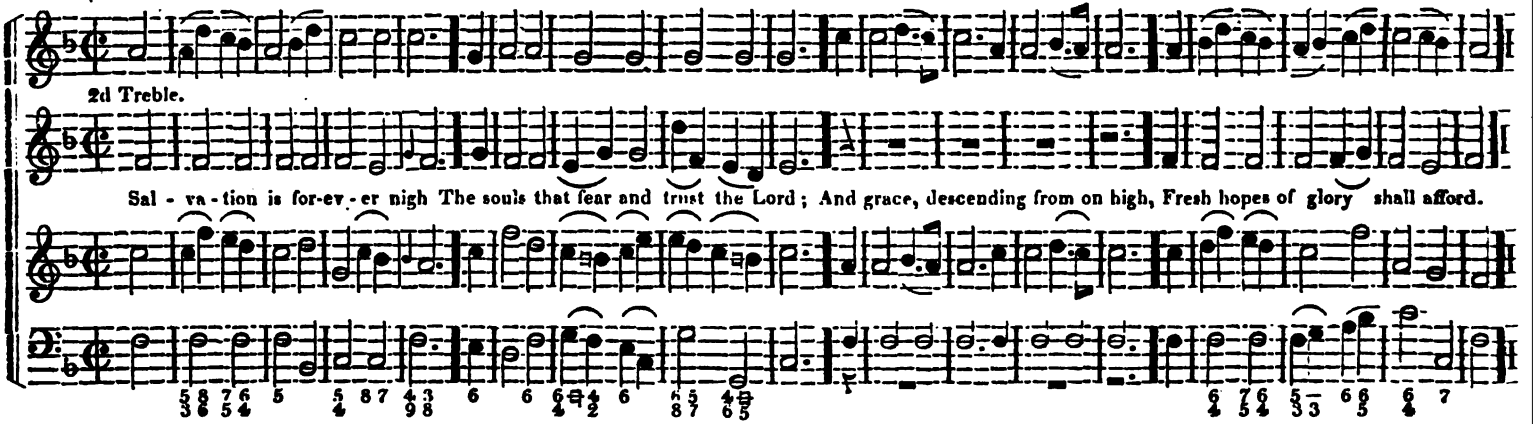
Adagio e sempre piano.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.

H. & H.

♩ 96.
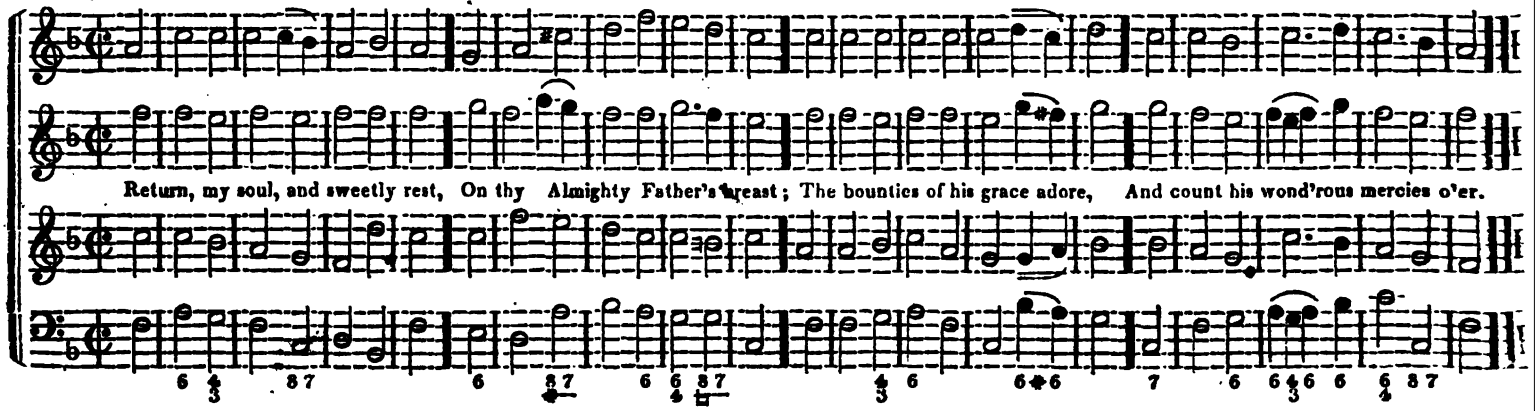
CLINTON. L. M.
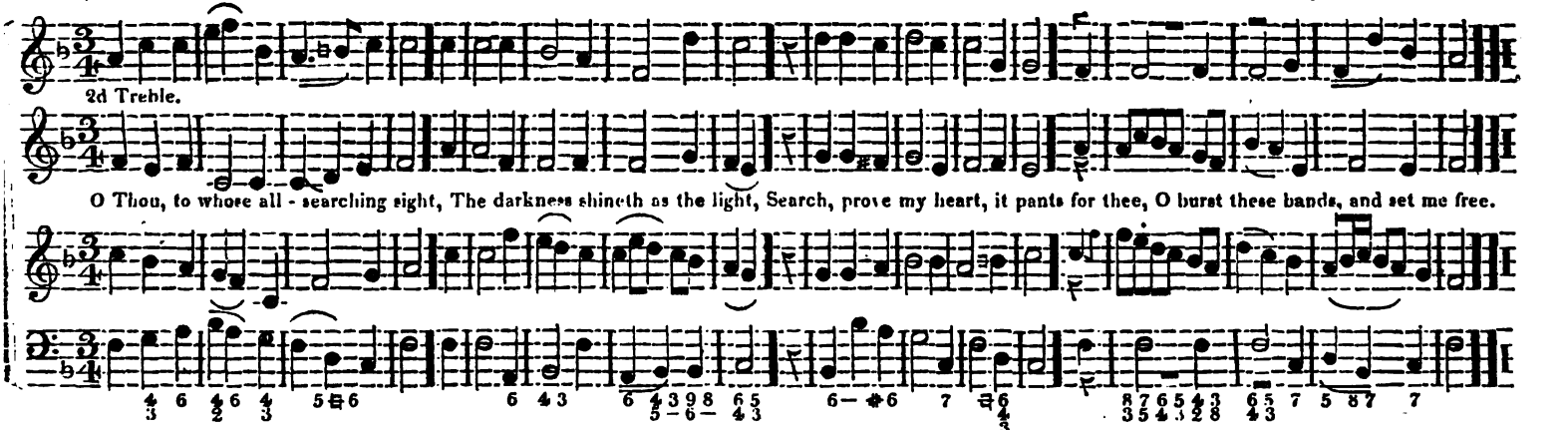


♩ 88.

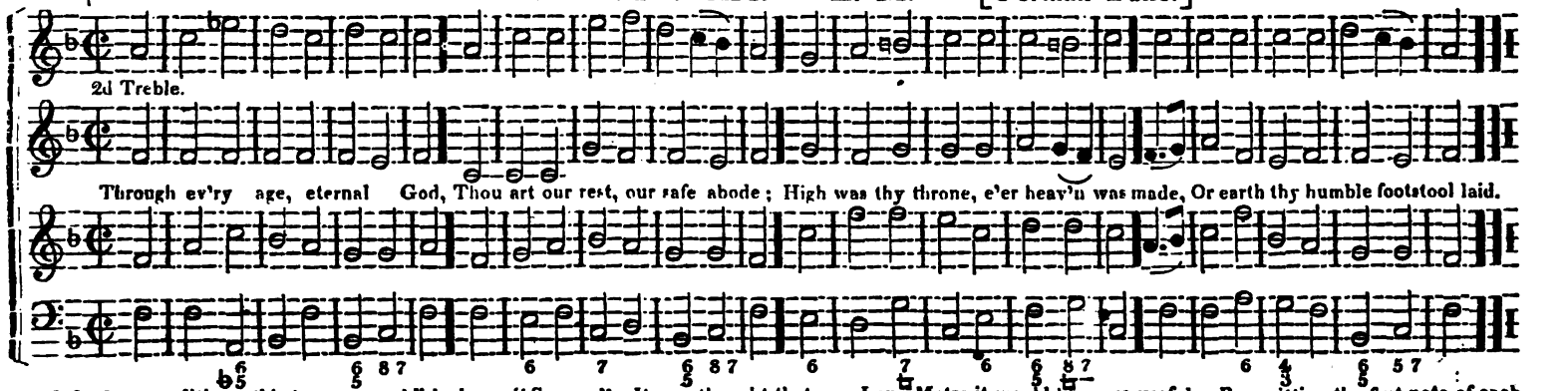
NAZARETH. L. M.

Webbe.
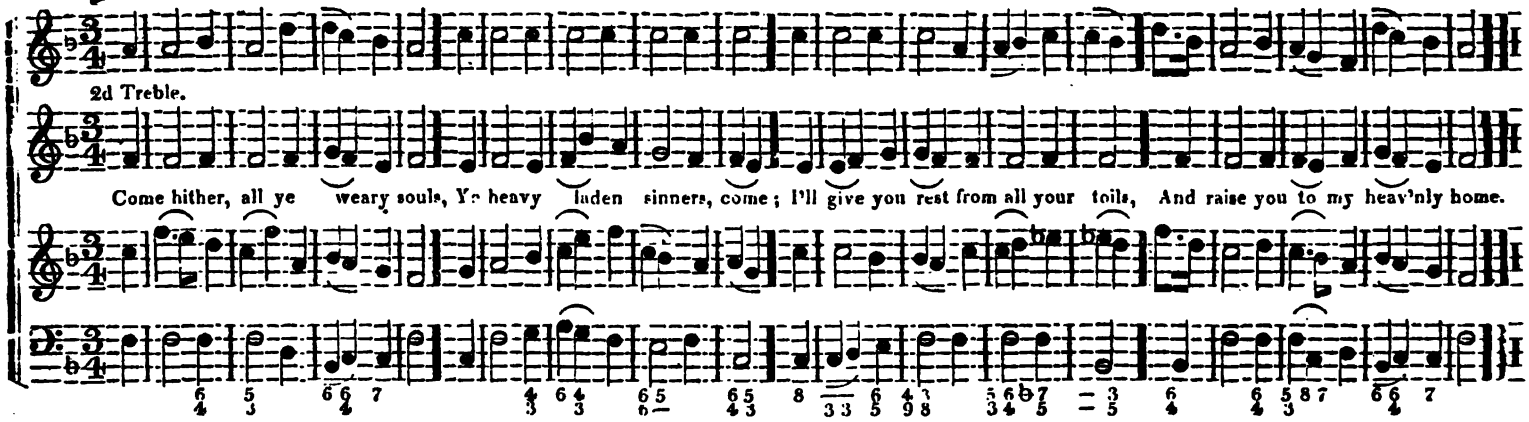




88. ***ROTTERDAM. L. M.** [German Tune.]

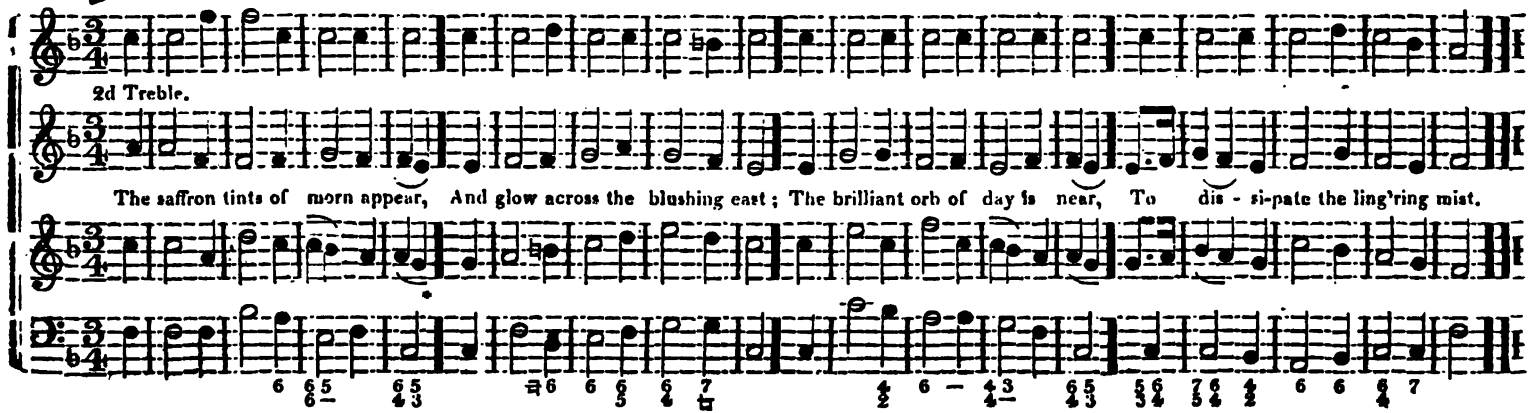


* In former editions, this tune was published as a "Sevens." It was thought that as a Long Metre it would be more useful. By omitting the first note of each line it may still be sung as a Sevens Metre.
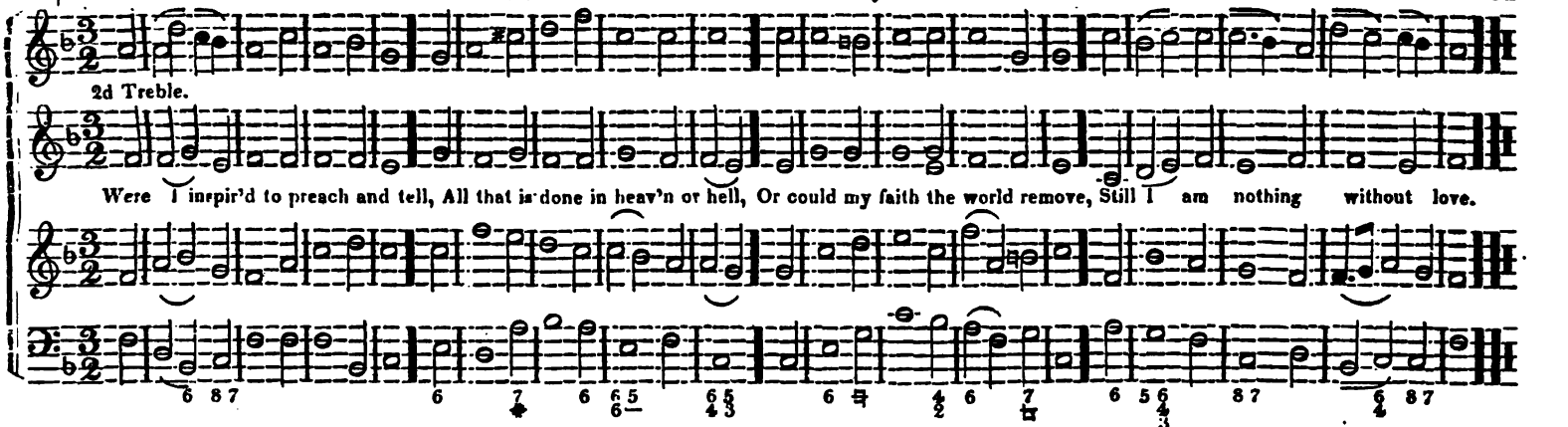
100. **WARNER. L. M.**
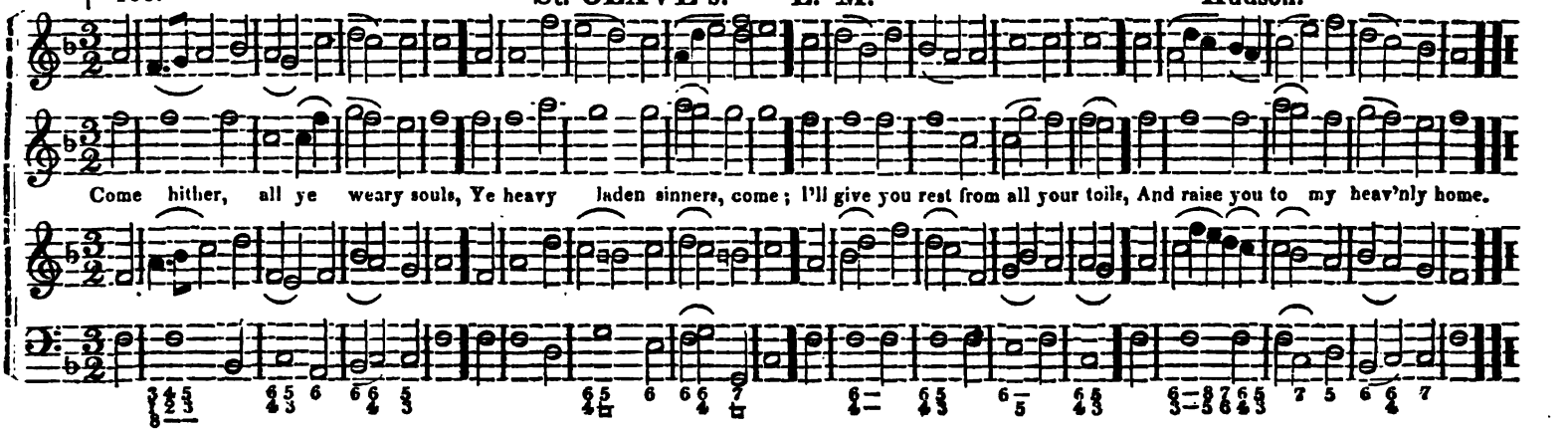


126. **SPRINGFIELD. L. M.**



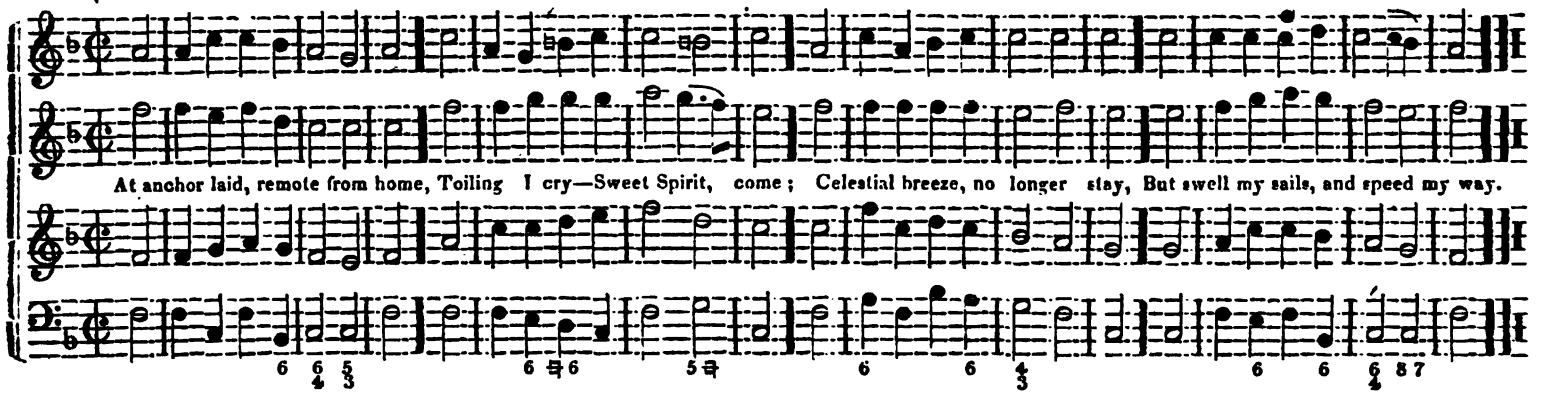
100. **MAYHEW. L. M.**
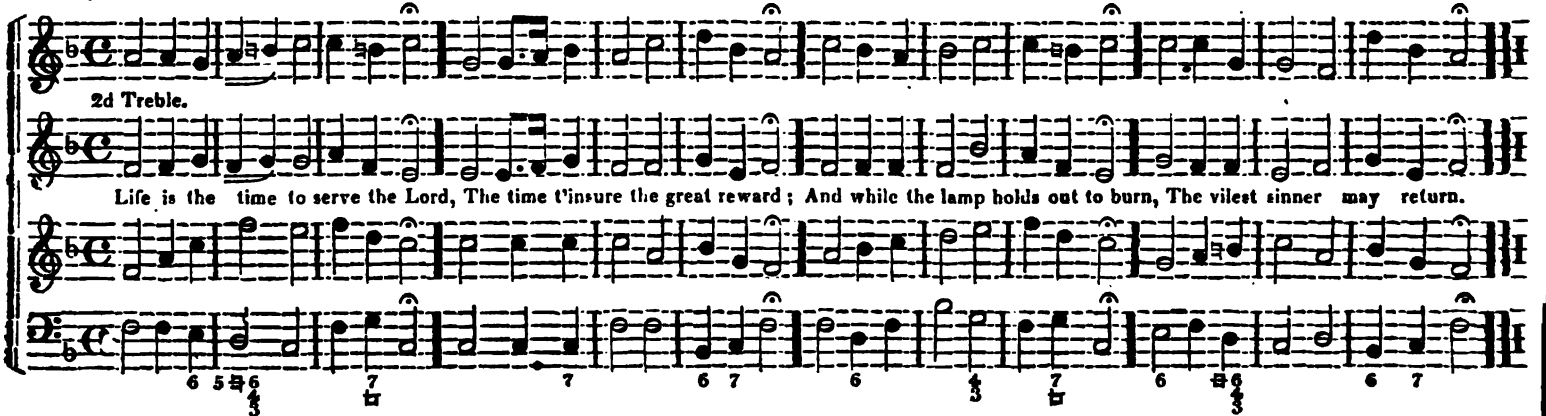


100. **St. OLAVE's. L. M.** Hudson.
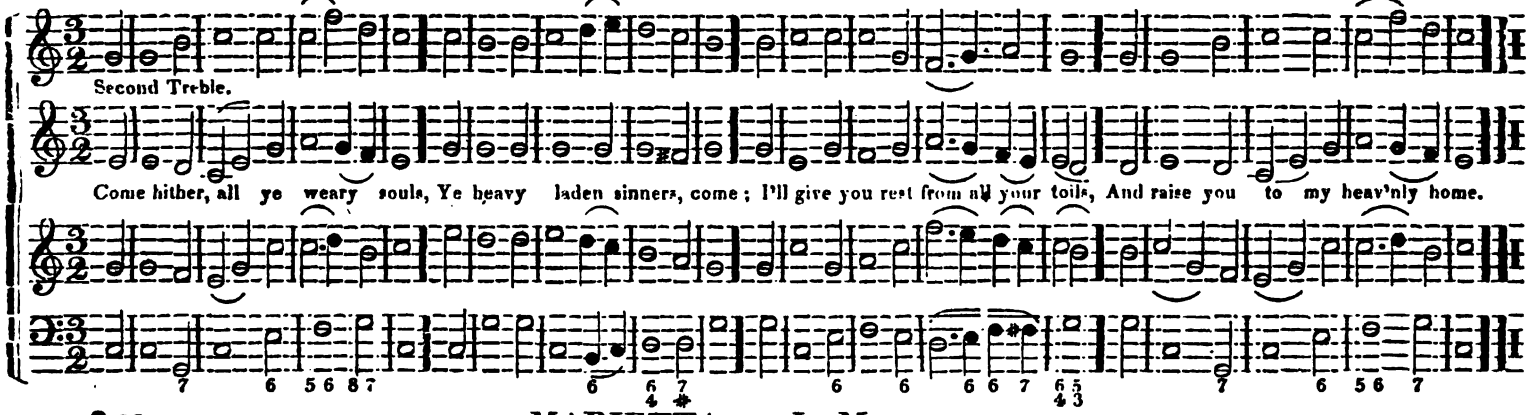


80. **UXBRIDGE.** L. M. L. Mason.
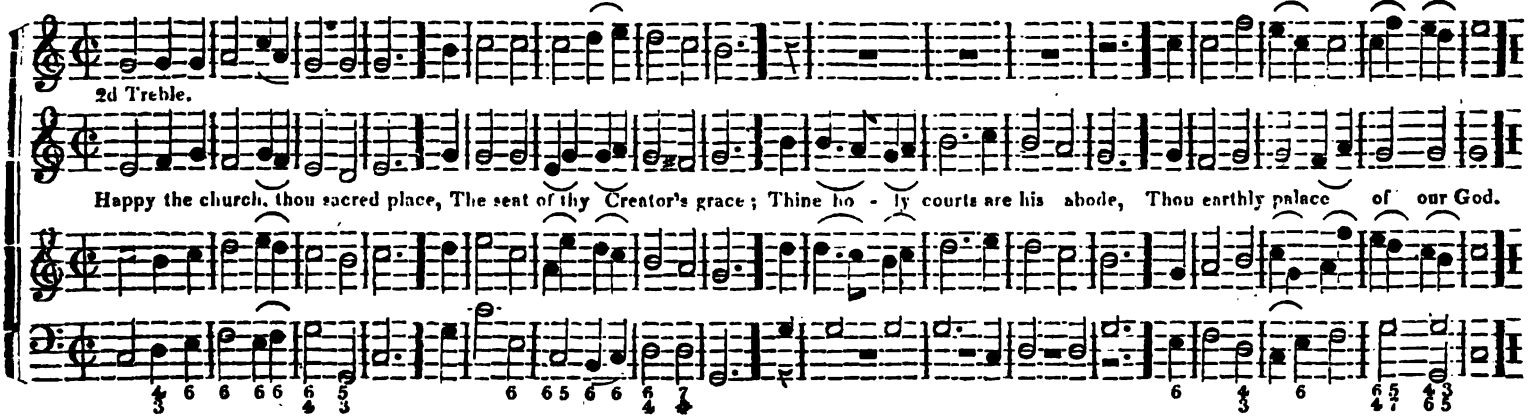


66. ***WELLS.** L. M. Holdrad.



* The air of this tune is found in the old Choral Books as far back as the time of Luther; it was originally written in notes of equal length.



96. MARIETTA. L. M.



92. *LYNN. L. M. L. Mason.

Slow and Soft.

Second Treble.

Lord, thou hast search'd and seen me through, Thine eye commands with piercing view, My rising and my resting hours, My heart and flesh with all their pow'rs,
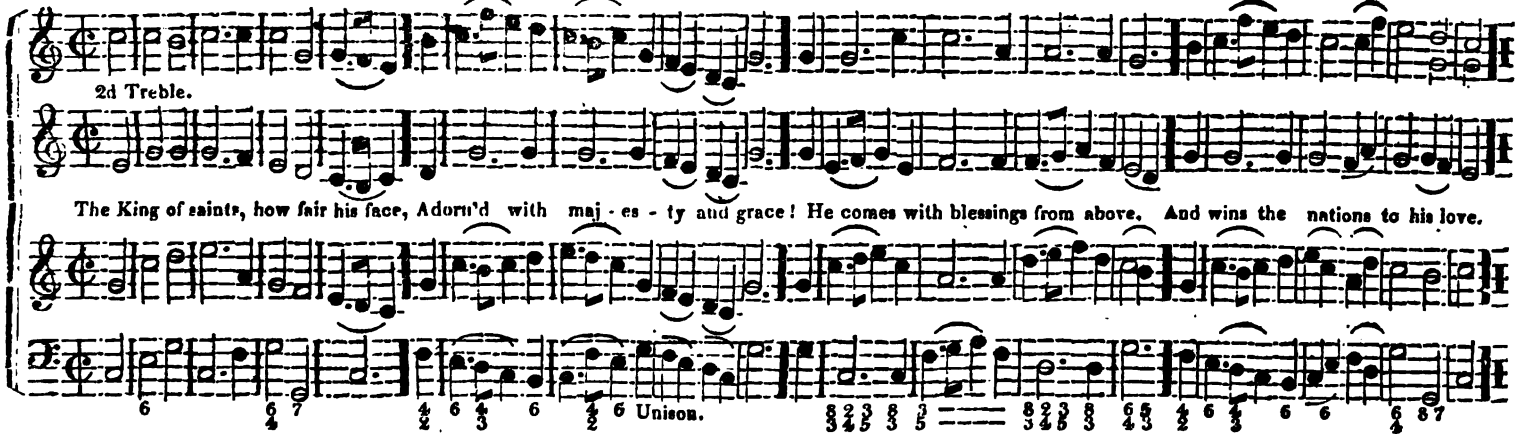
96. NATICK. L. M. Dr. Callcott.

Second Treble.

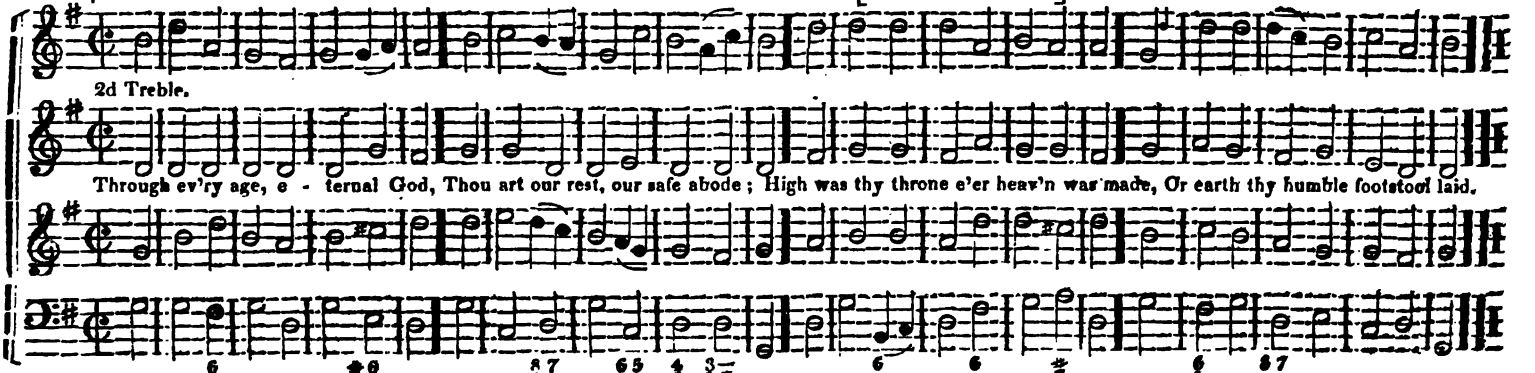
Thee will I thank, and day by day, Form to thy praise the joyful lay; From morn to eve the song extend, Thee boast my father, thee my friend.

* The notes at the end of the tune are designed for the words "For God is there"—see 5th, 10th, and 13th Stanzas of 139th Psalm, Dr. Watts: when these are used the last four notes of the tune should be omitted.

♩ 112. **ANTIGUA. L. M.**

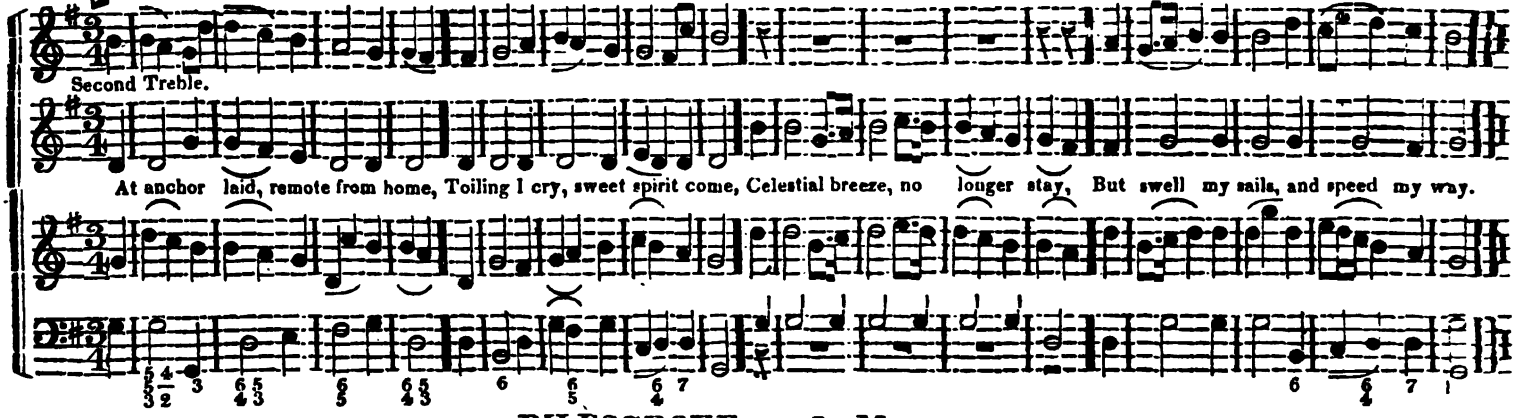


♩ 92. **HAGUE. L. M.** [German Tune.]



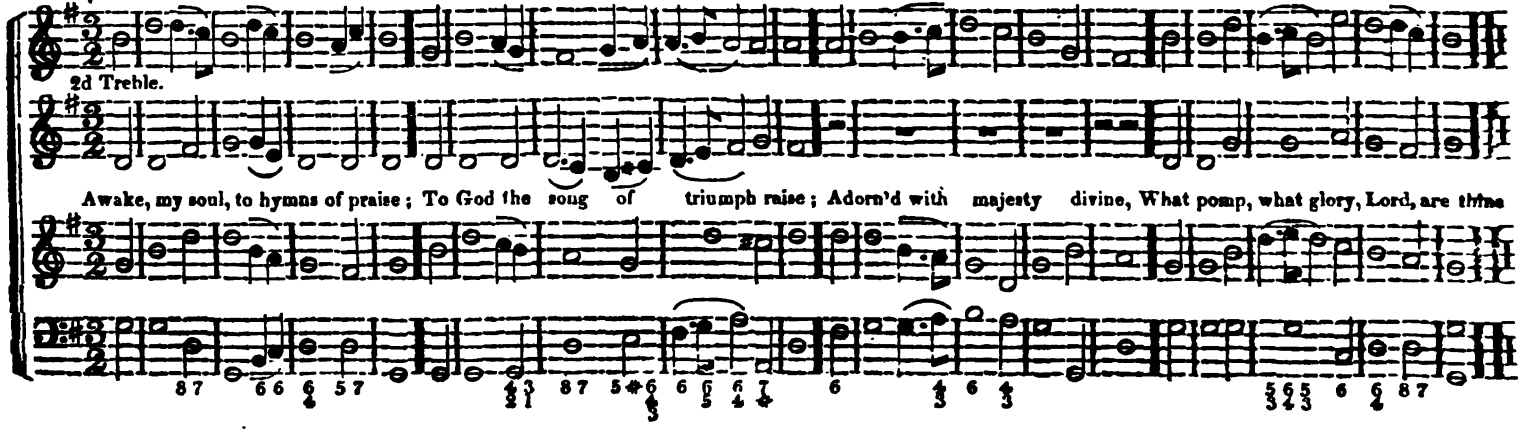
120.
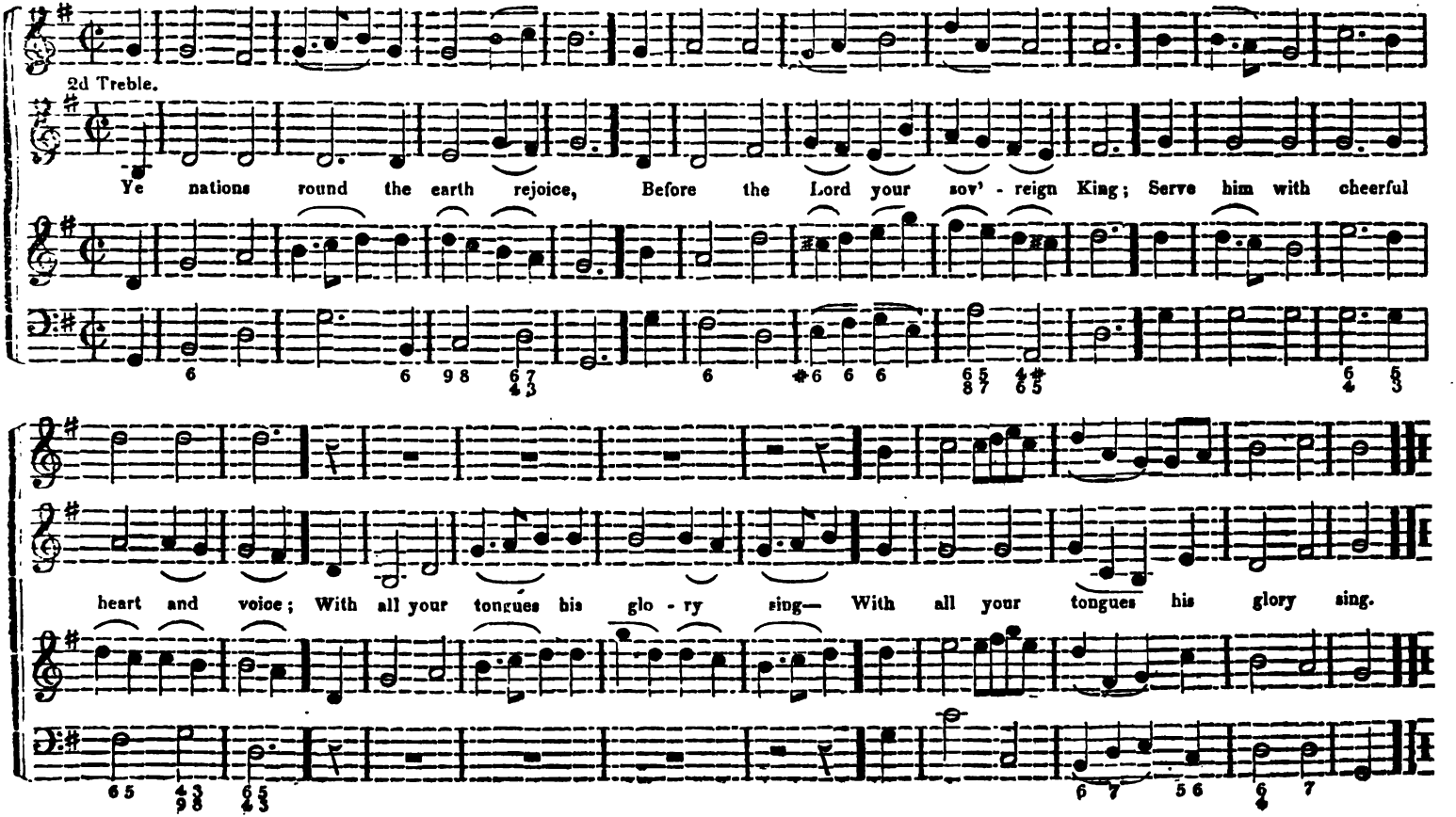
EFFINGHAM. L. M.



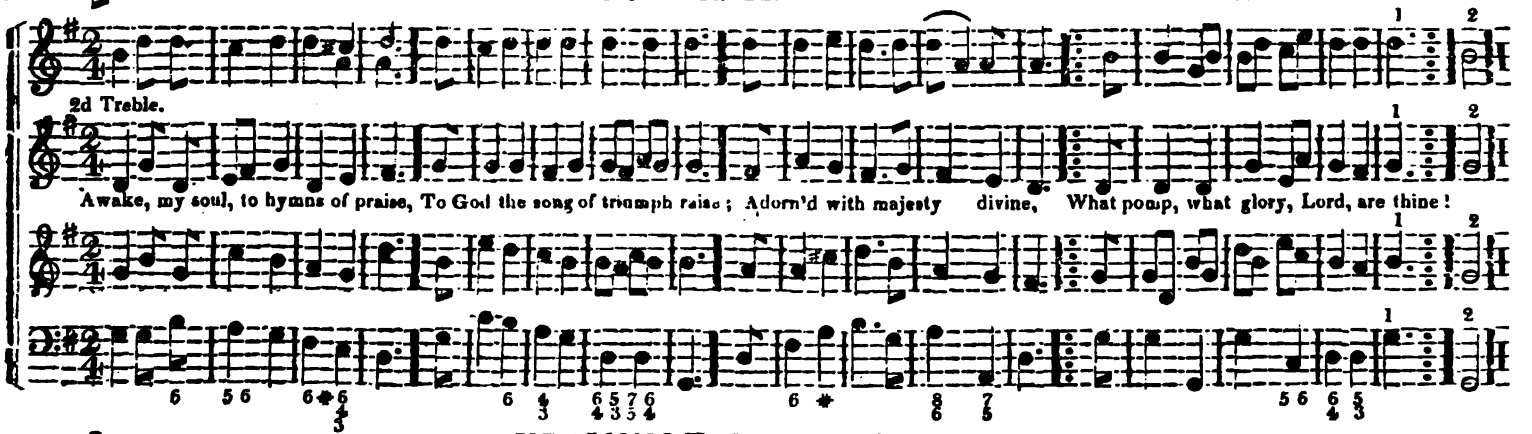
104.

PILESGROVE. L. M.
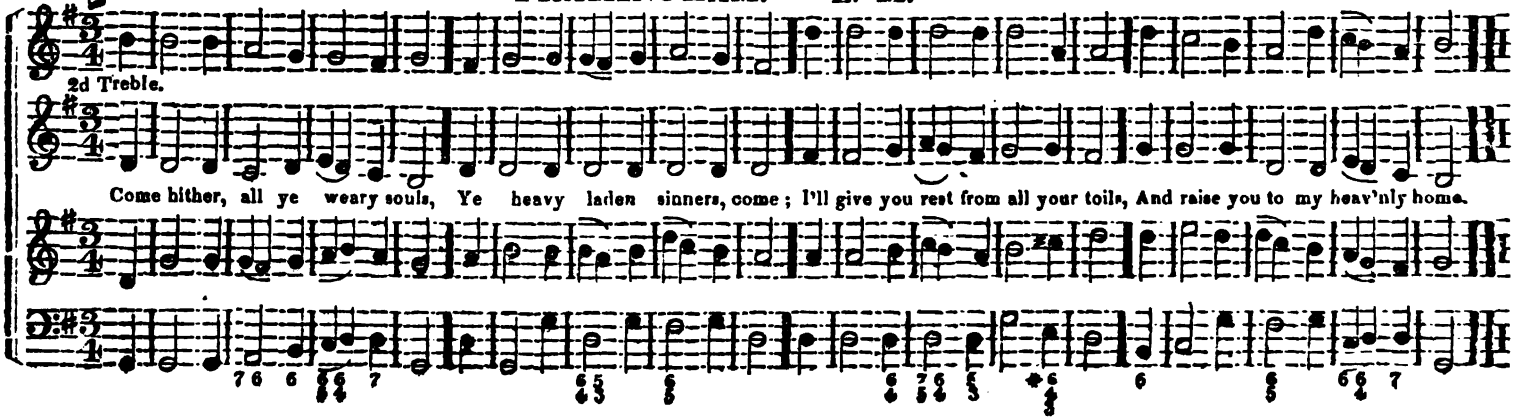



2d Treble.
Ye nations round the earth rejoice, Before the Lord your sov' - reign King; Serve him with cheerful
heart and voice; With all your tongues his glo - ry sing— With all your tongues his glory sing.
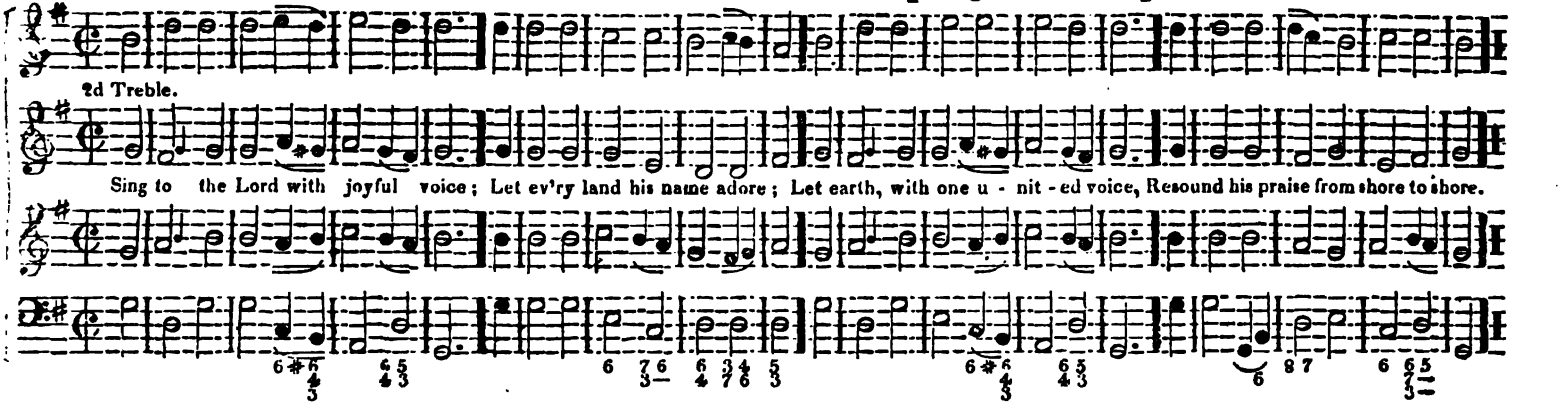
112. **DUNSTAN. L. M.** Dr. Madan.
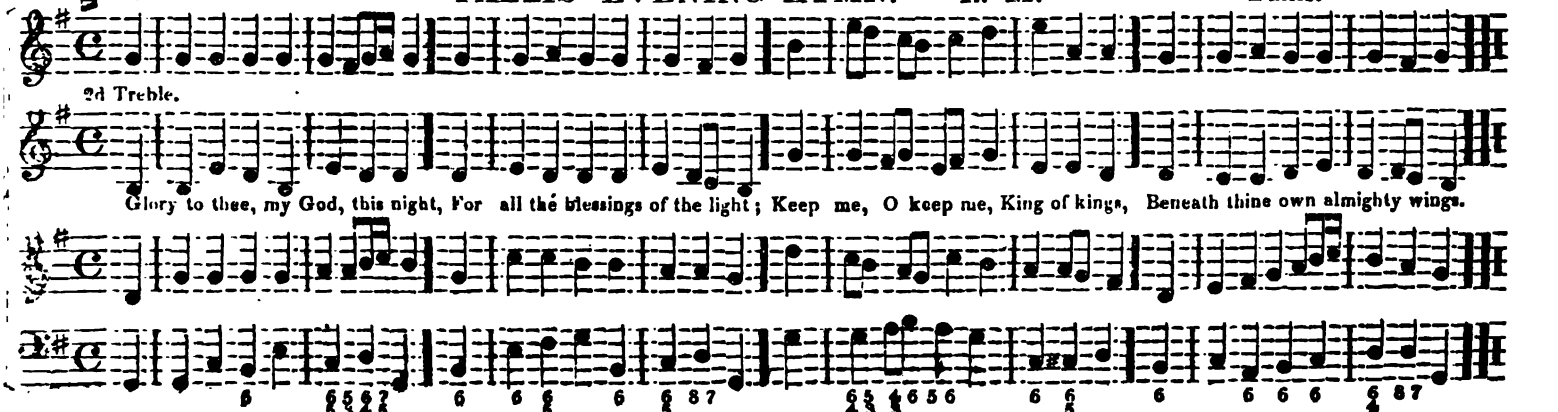


100. **FRAMINGHAM. L. M.**
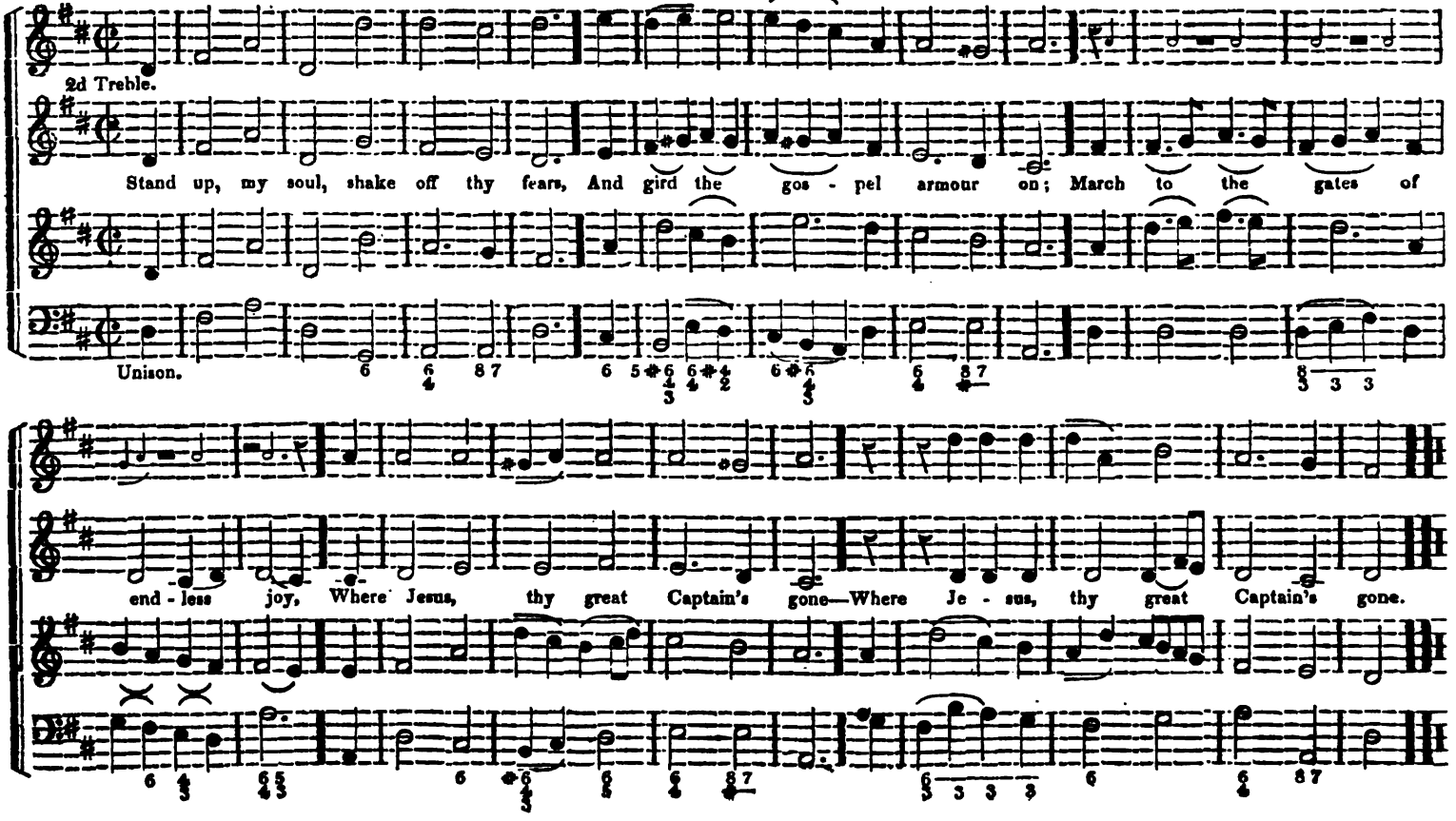


92. **HAMBURG. L. M.** [Gregorian Chant.]
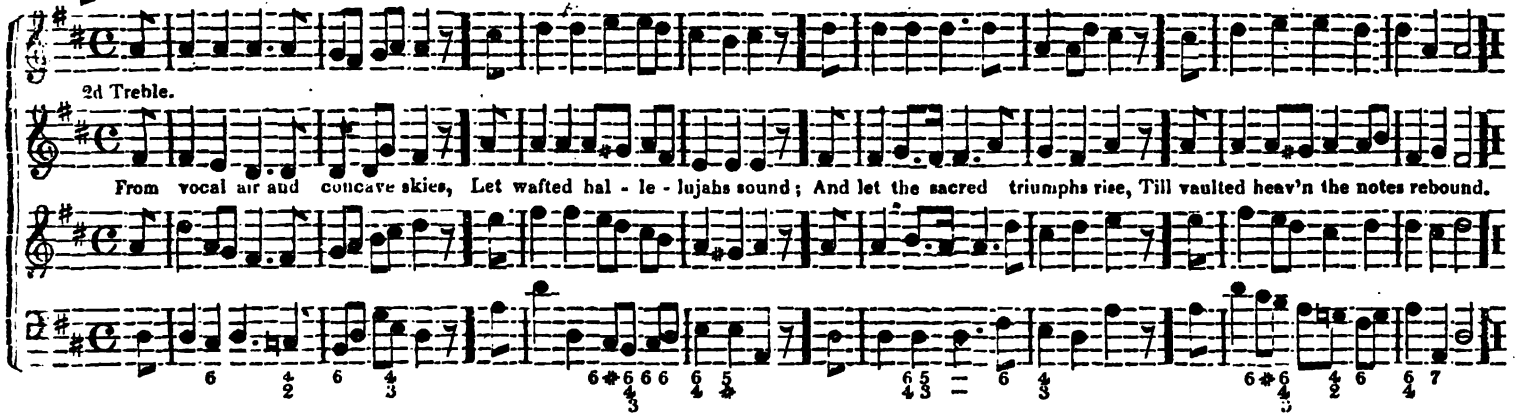


92. **TALLIS' EVENING HYMN. L. M.** Tallis.
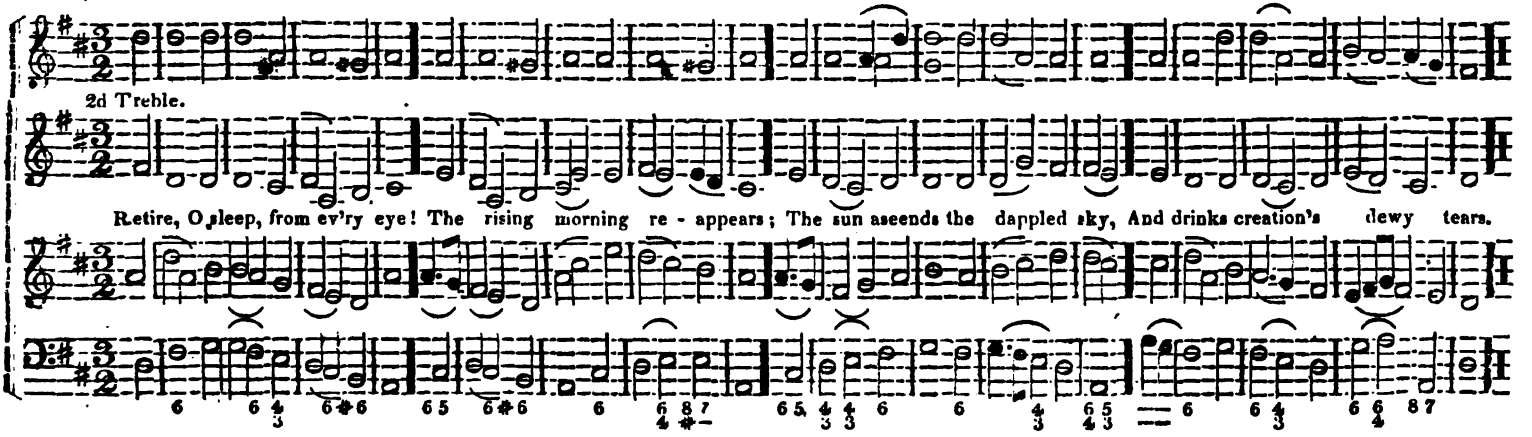


92. **SHEFFIELD. L. M.** R. Taylor.



112. ENFIELD. L. M.

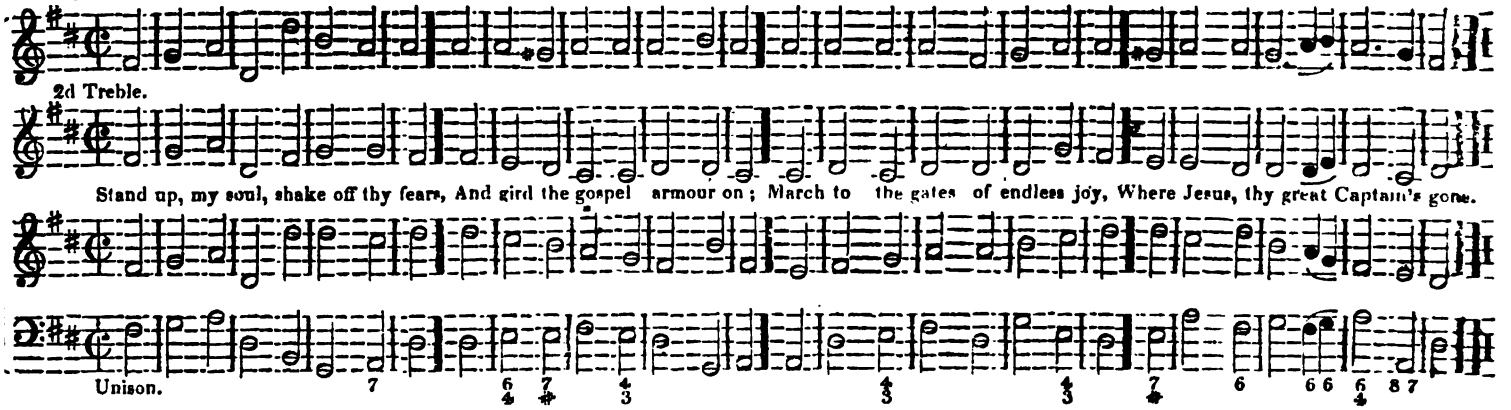


100. St. GEORGE's. L. M. R. Harrison.



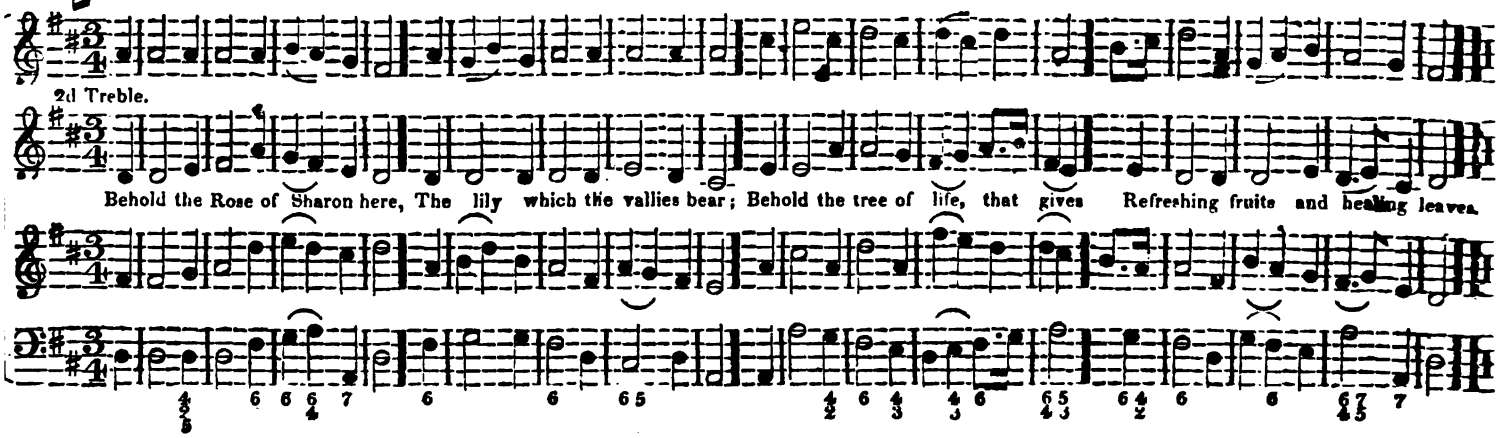
TRENTON. L. M.
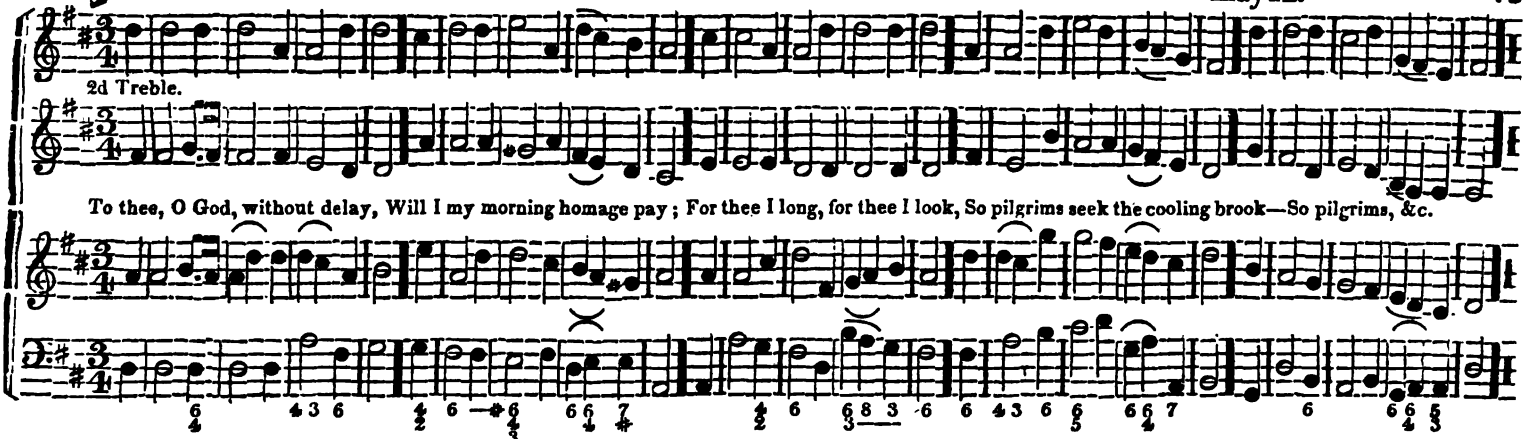
Wm. Shield.
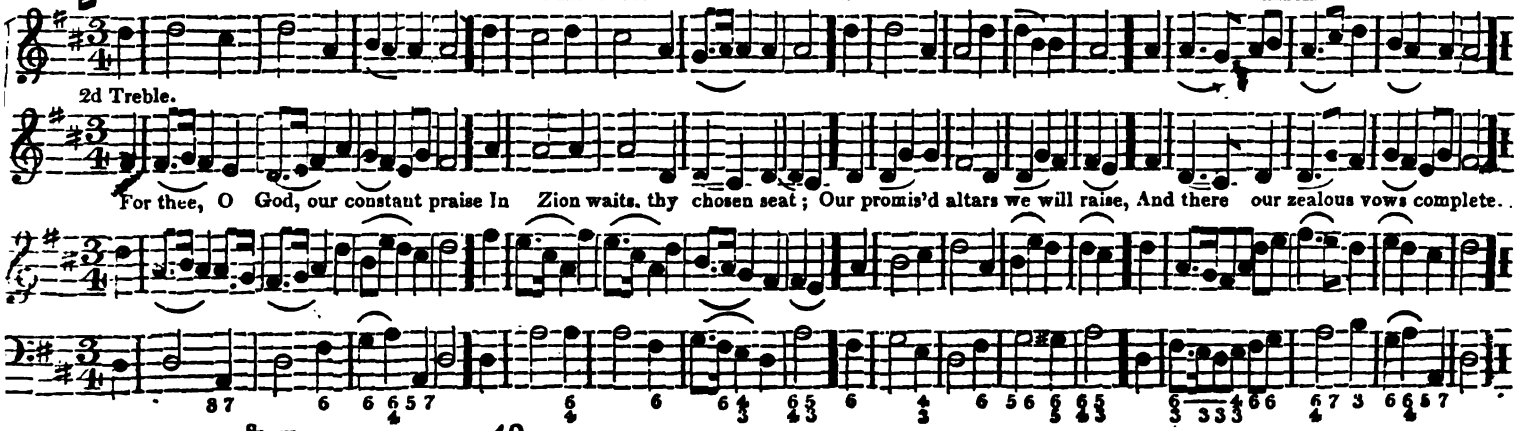


144.

LOWELL. L. M.
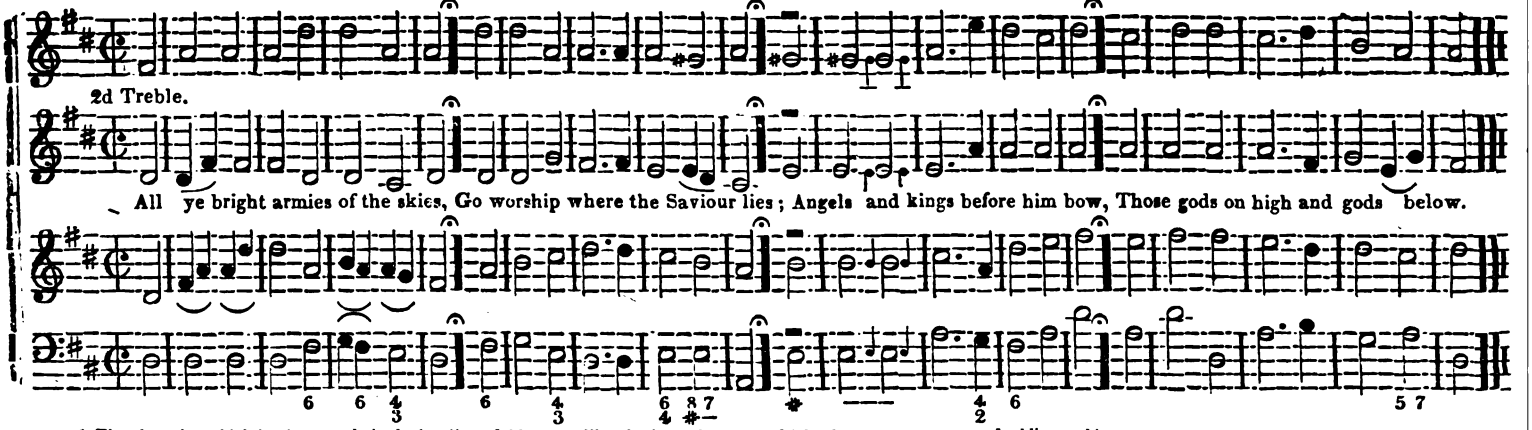




108. NEW SABBATH. L. M. Isaac Smith.

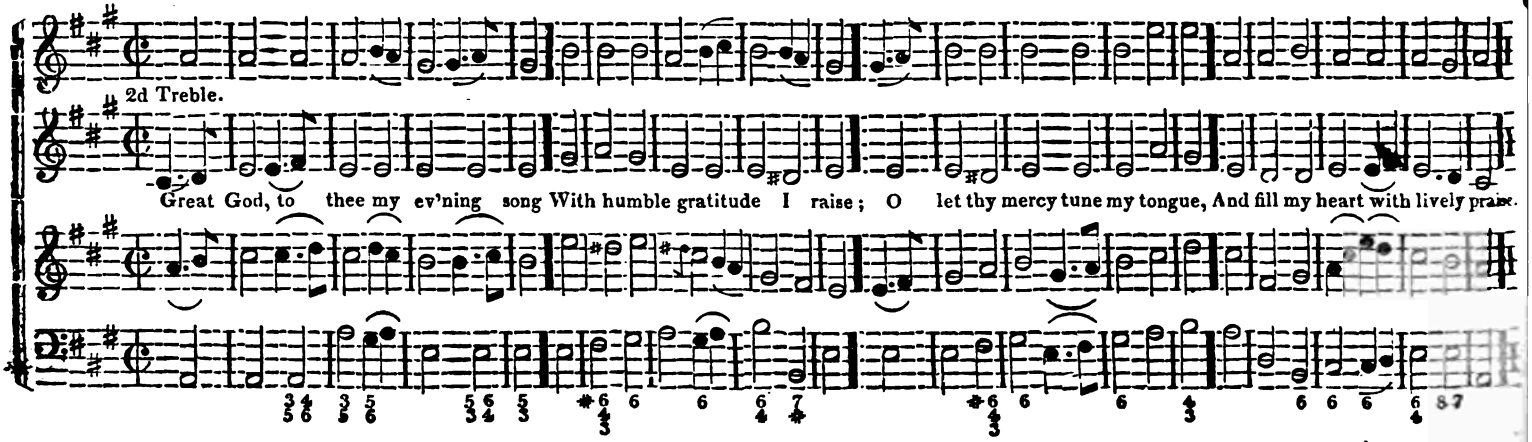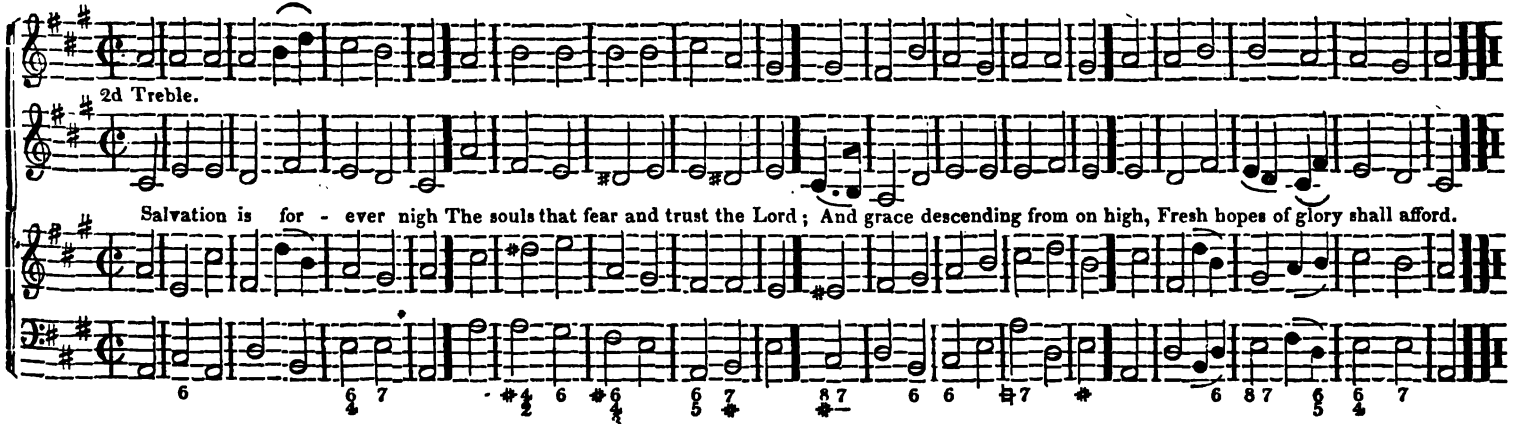


96. **ARNHEIM.*** **L. M.** **S. Holyoke.**



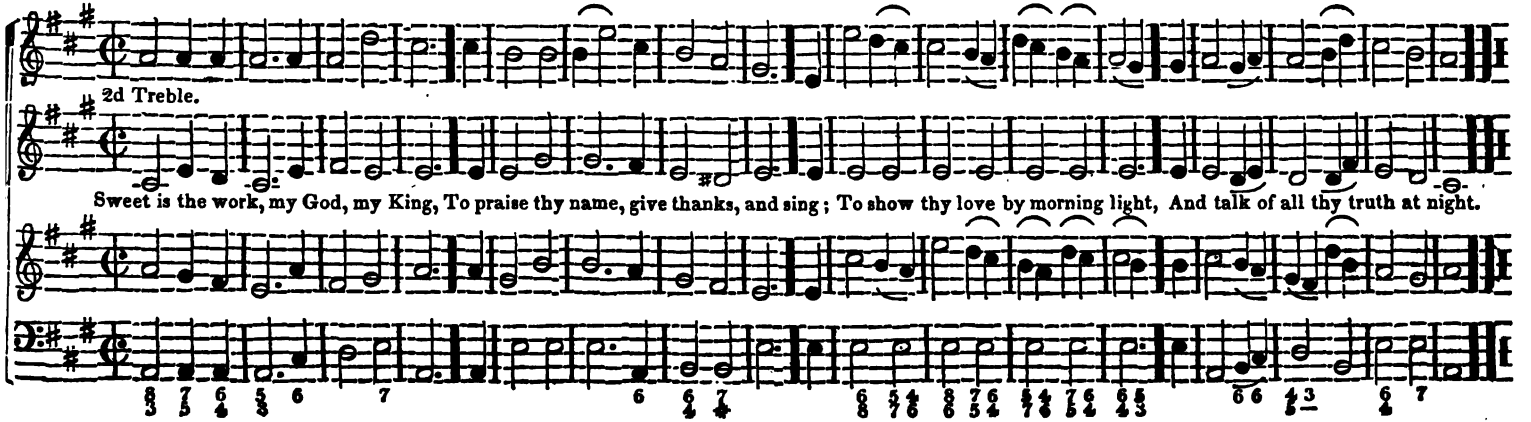
* The alteration which has been made in the last line of this tune will make it much more useful for the common purposes of public worship.

96. **SEMLEY.** **L. M.** **F. Barthelemon.**



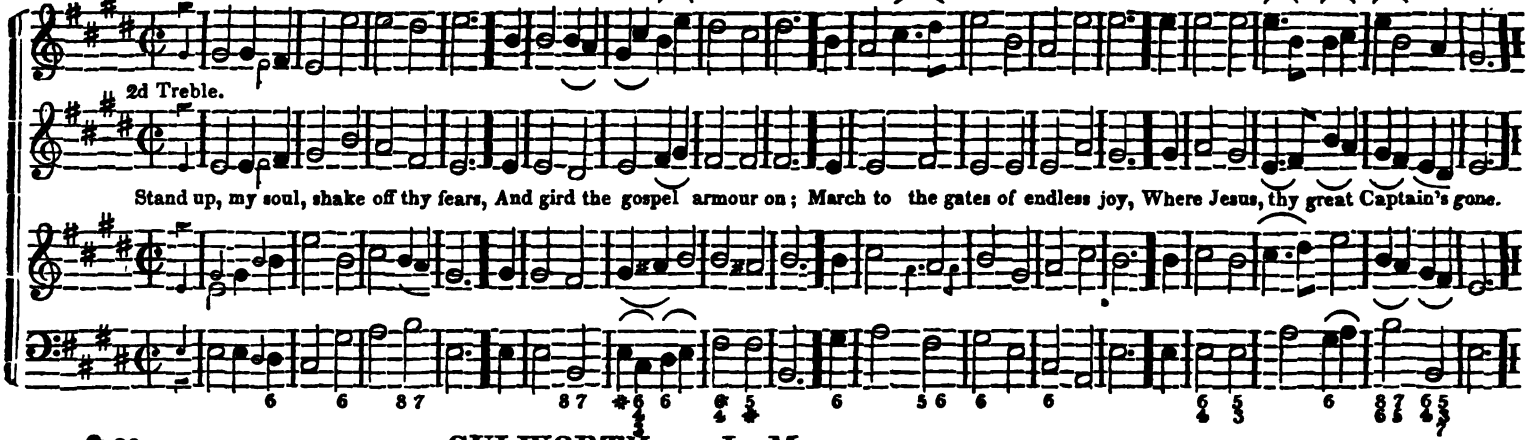

2d Treble.
Salvation is for - ever nigh The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.

88. SLADE. L. M.


2d Treble.
Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night.
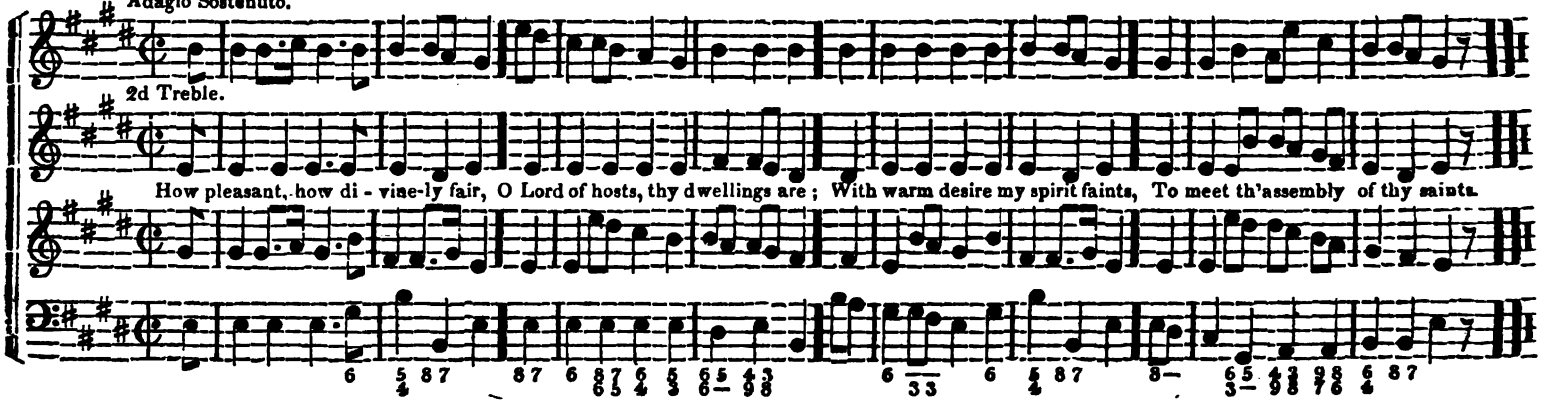
♩ 100.

MONTGOMERY. L. M.
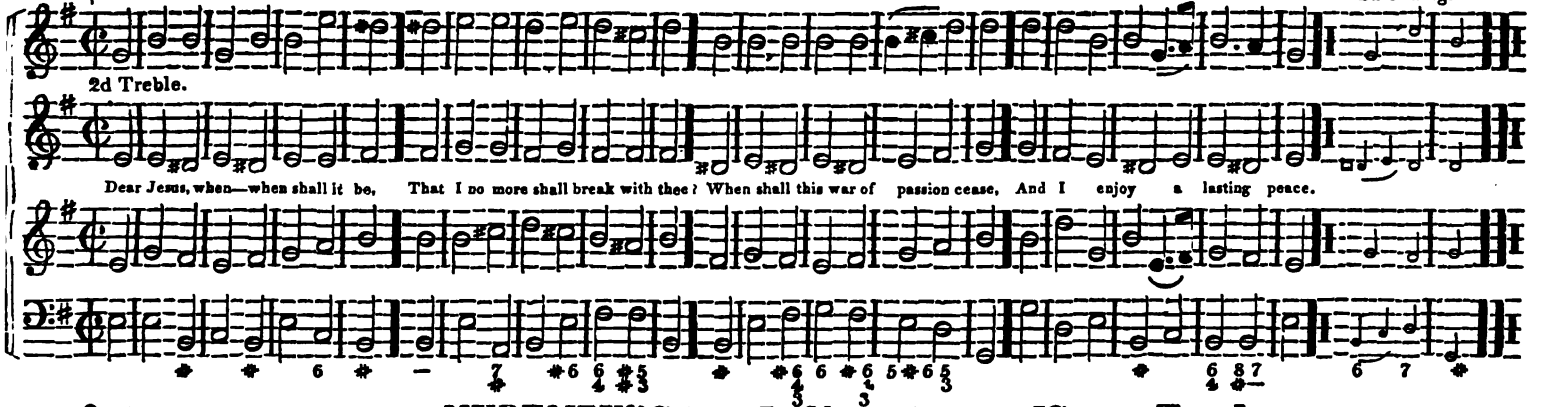


♩ 80.
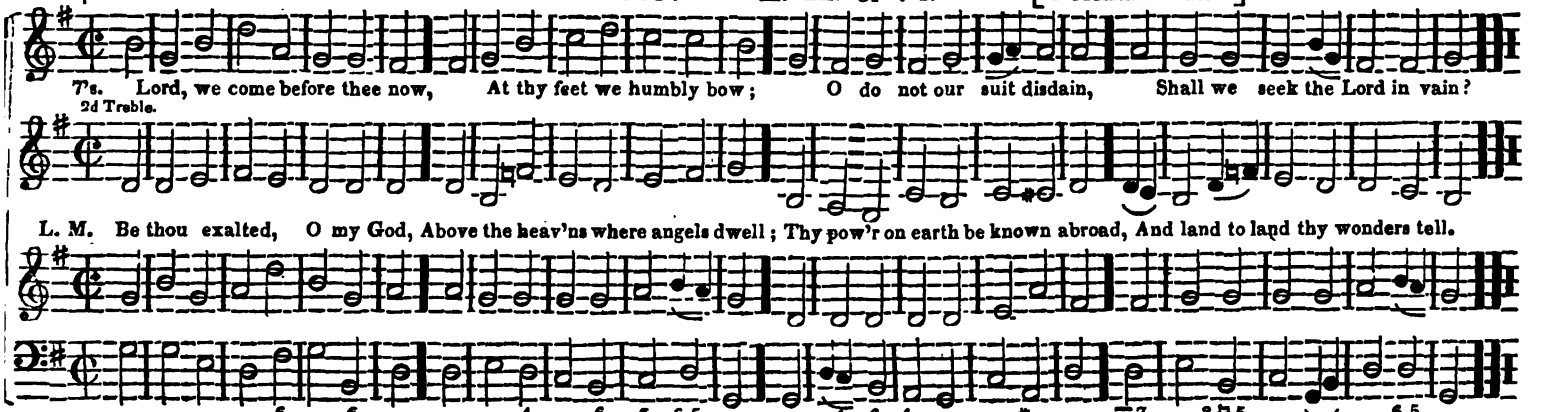
CULWORTH. L. M.



88. **MIDDLEBURY. L. M.** 2d ending.

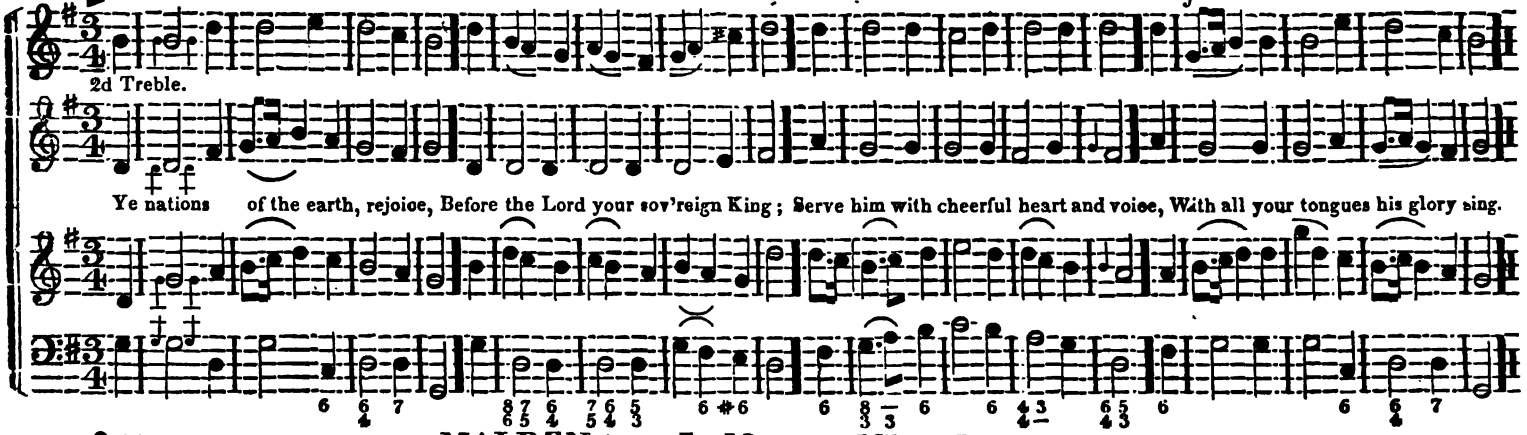


88. **NUREMBURG.*** **L. M. or 7's.** [German Tune.]

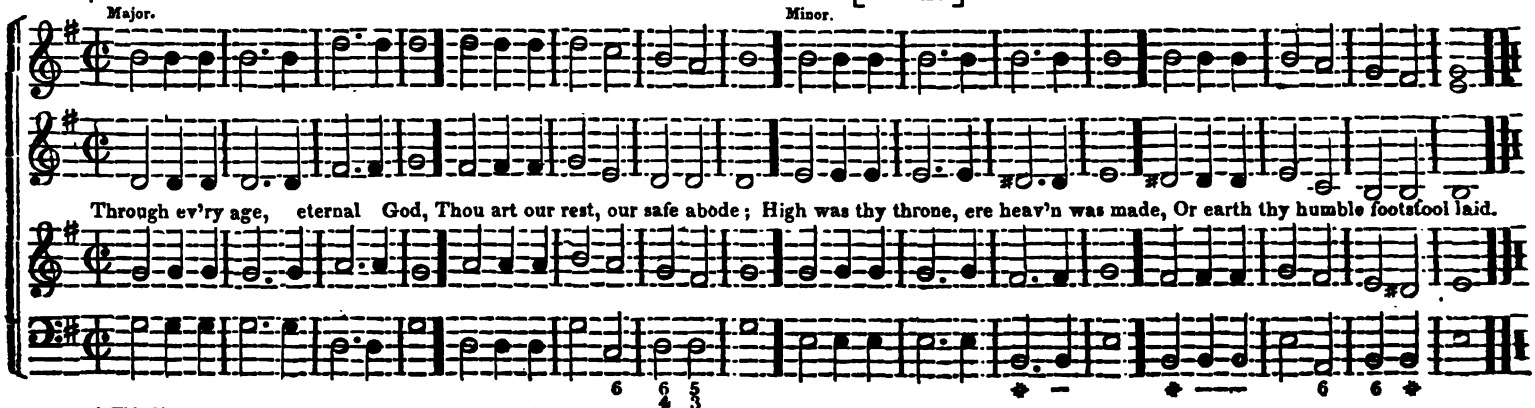


* See note to Rotterdam, page 59.
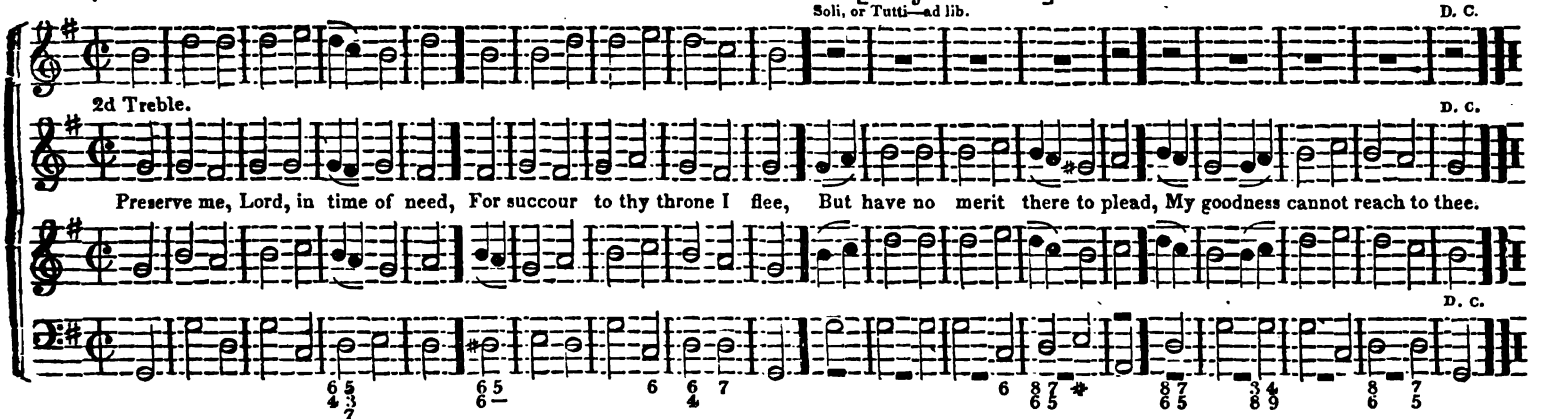
100. **WOODSTOWN. L. M.** Benjamin Holt.
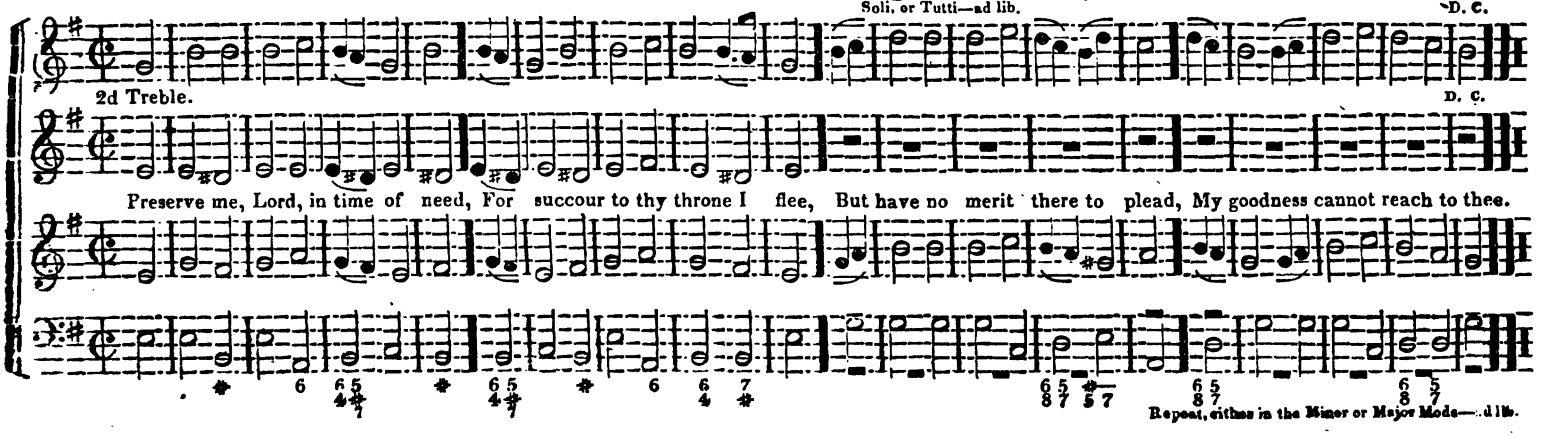


96. **MALDEN.* L. M.** [Chant.]



* This Chant may commence with the strain in the Minor Mode, and end with that in the Major, if preferred.
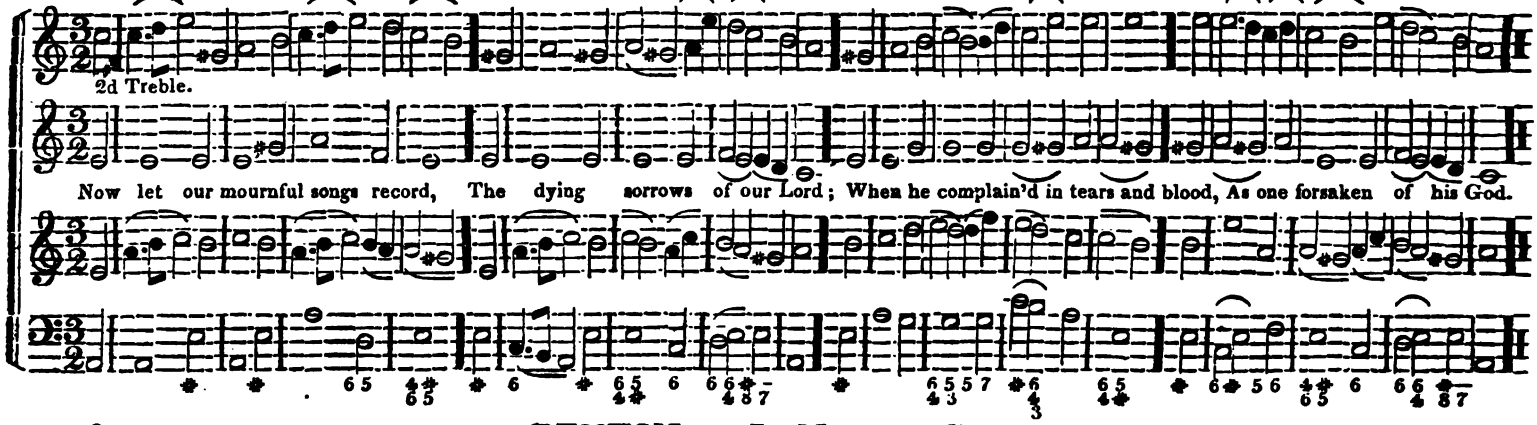


DRESDEN. L. M. [Minor Mode.]



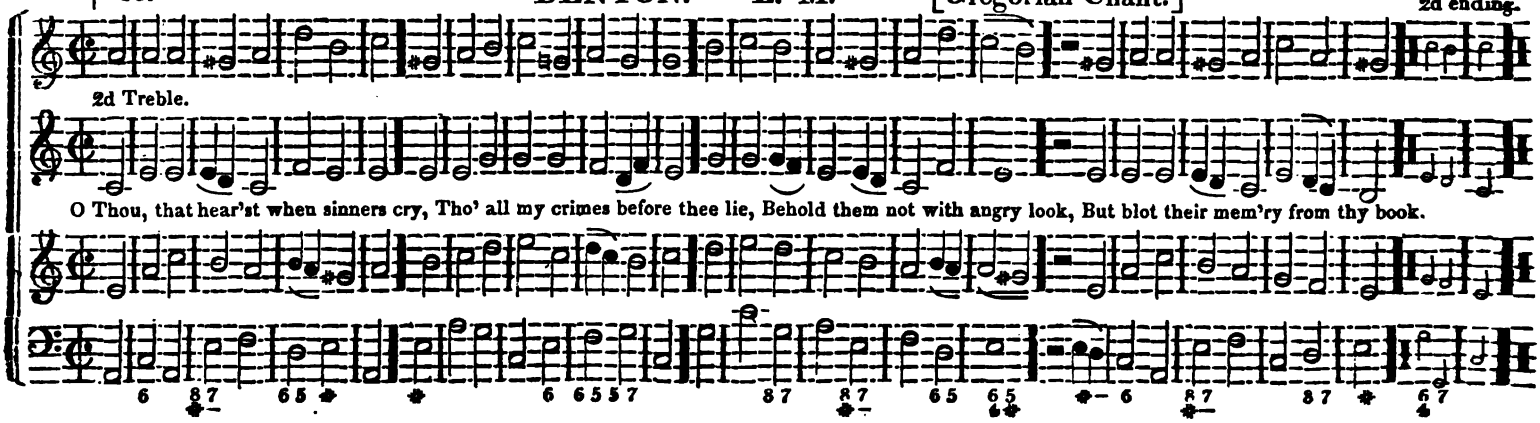
♩ 100.

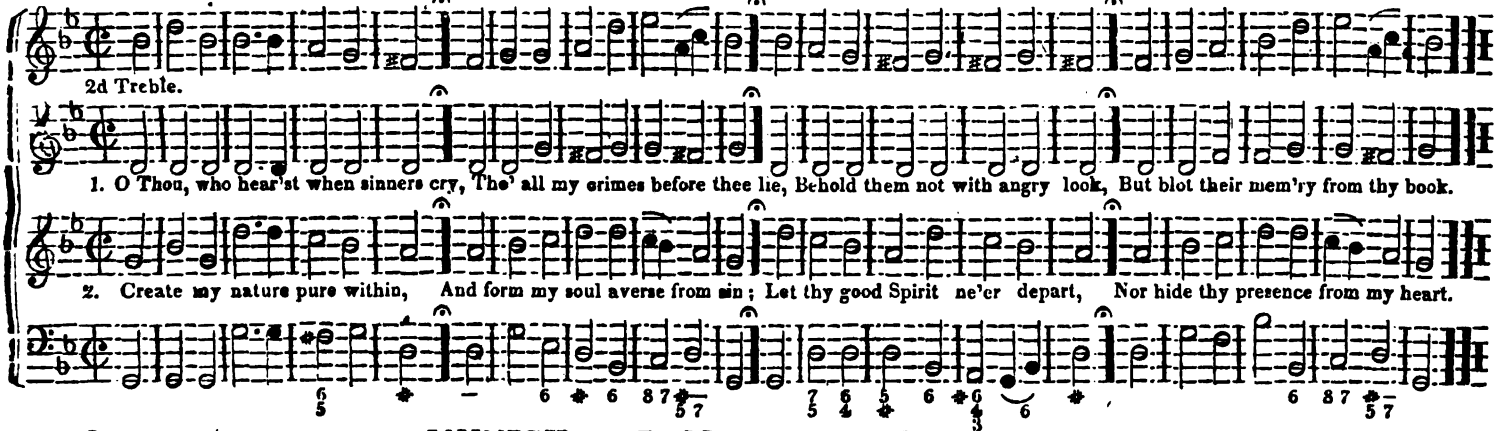
ARMLEY. L. M.
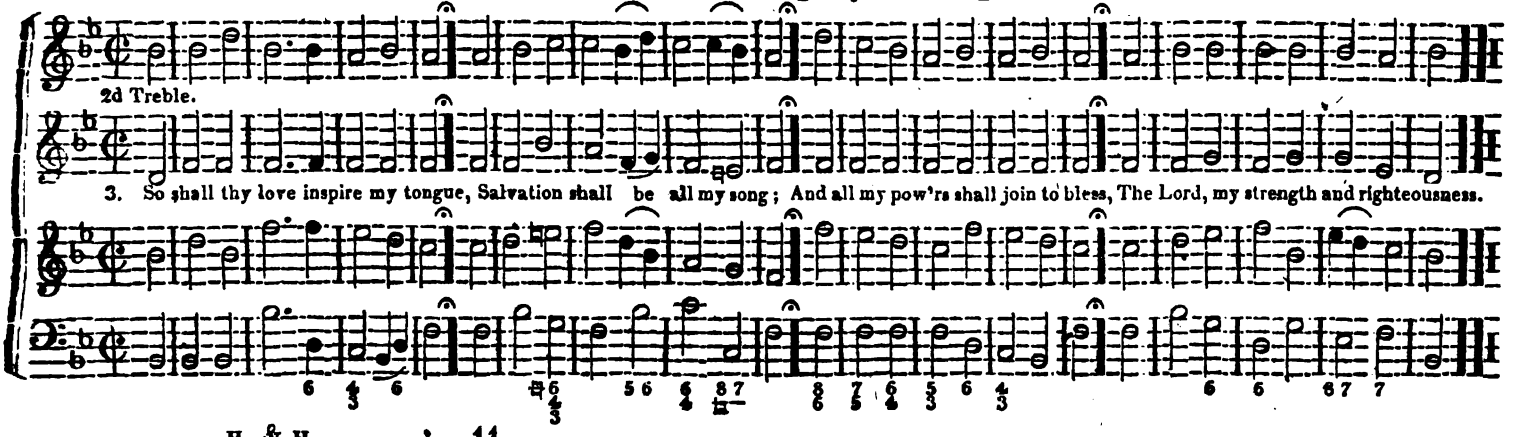


♩ 88.

DENTON. L. M. [Gregorian Chant.]

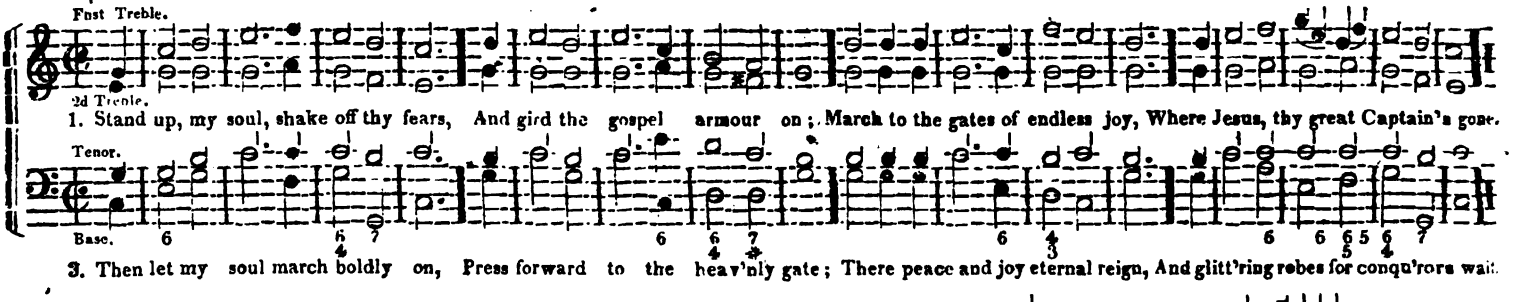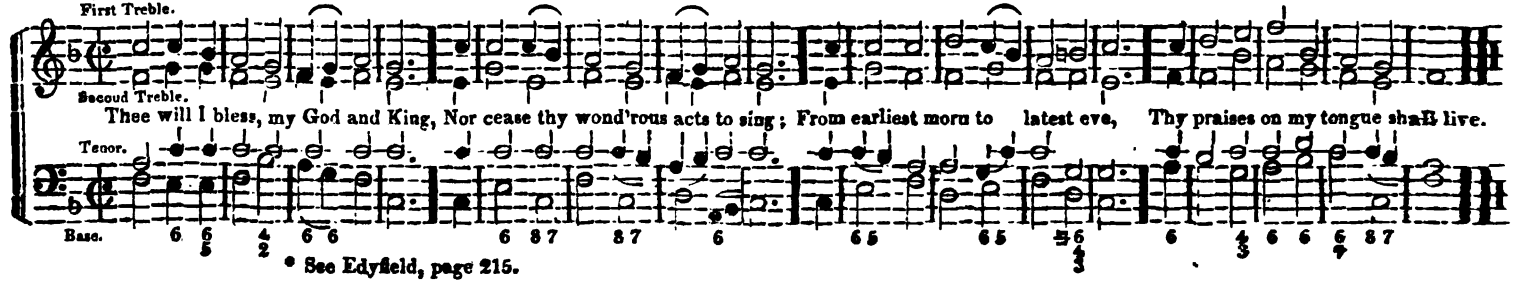




91. MUNICH. L. M. [Major Mode.]



♩ 100. **MONSON. L. M.**
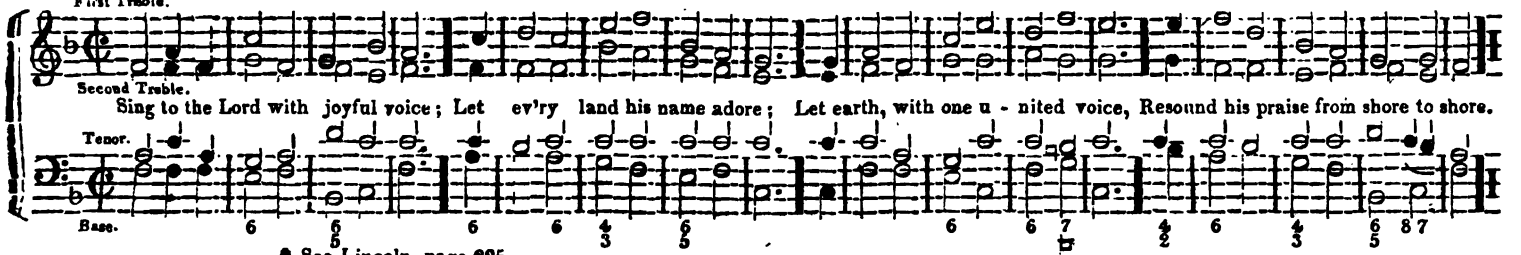


♩ 96. **SUMMER.* L. M.** **Latrobe.**



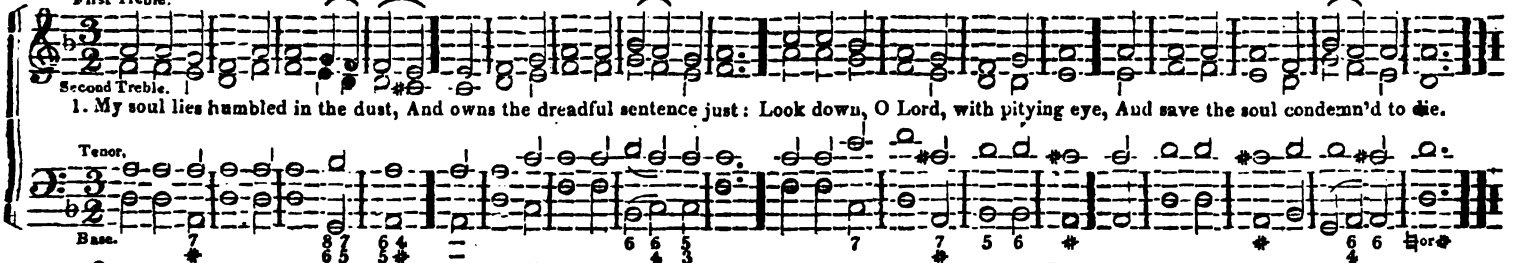
* See Edyfield, page 215.

96. AUTUMN.* L. M. Dr. Boyce.

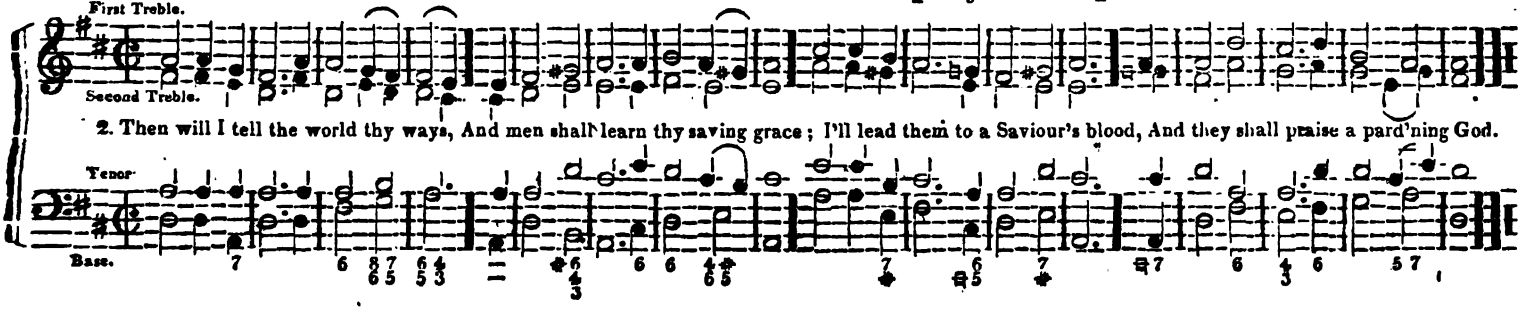


* See Lincoln, page 225.

80. RAMAH. L. M. [Minor Mode.]

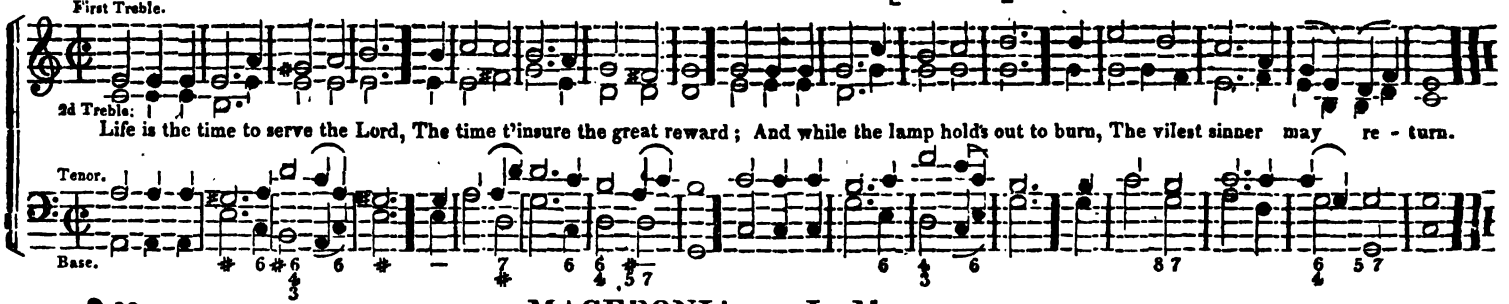


96. RAMAH. L. M. [Major Mode.]



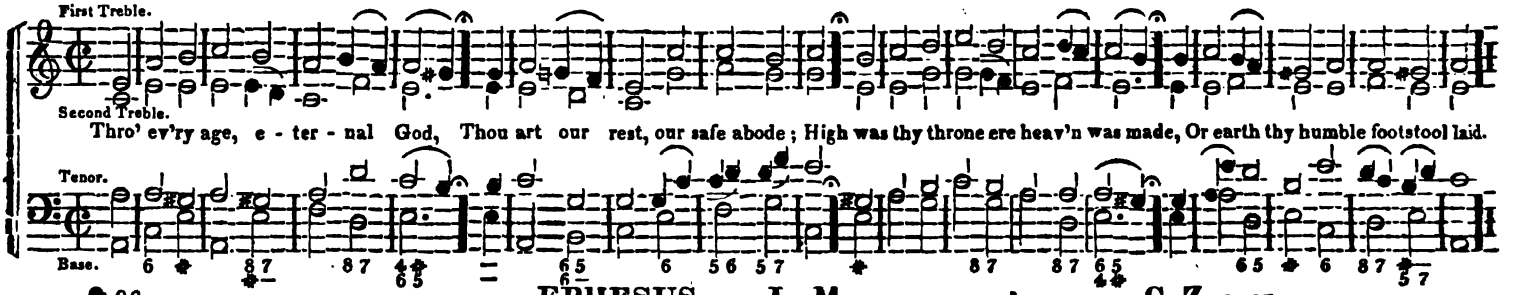
88.

SPARTA. L. M. [CHANT.]



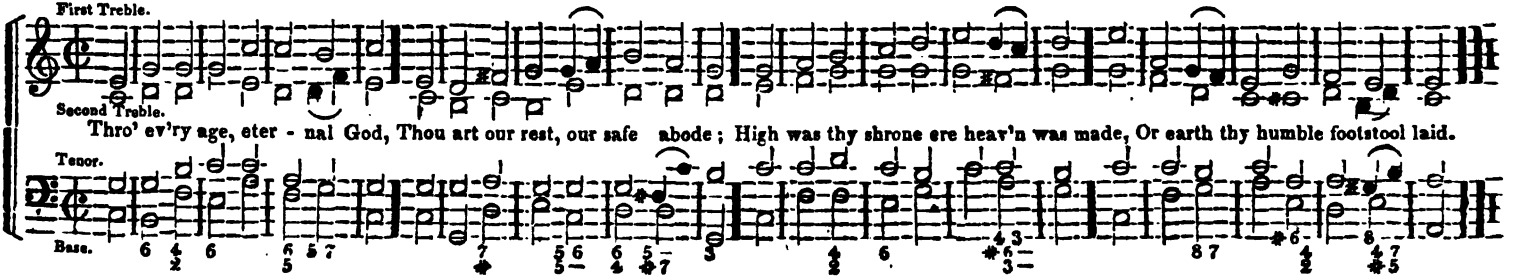
92.
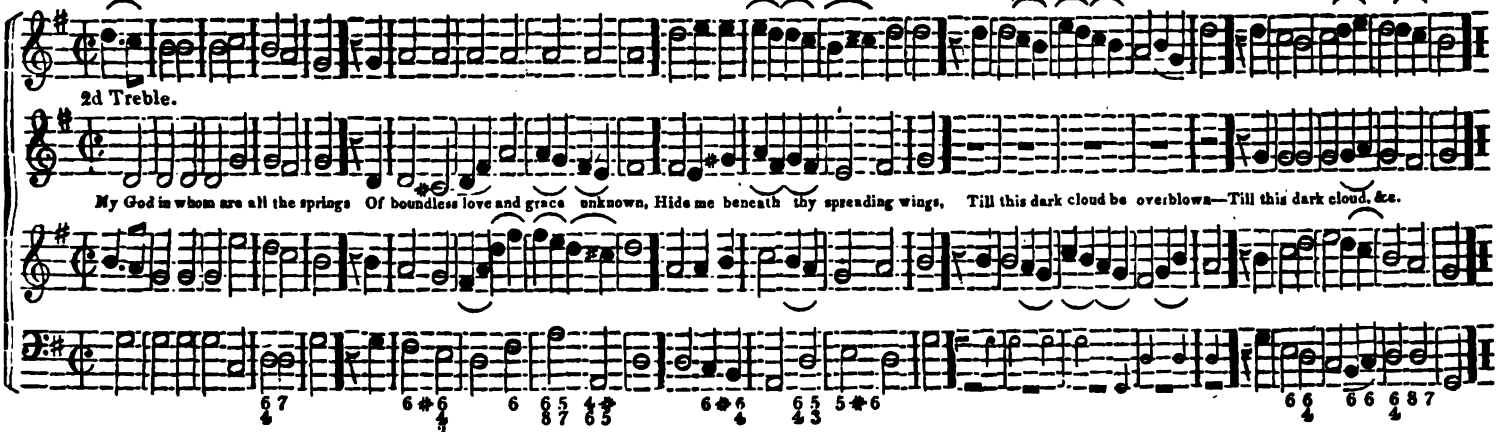
MACEDONIA. L. M.
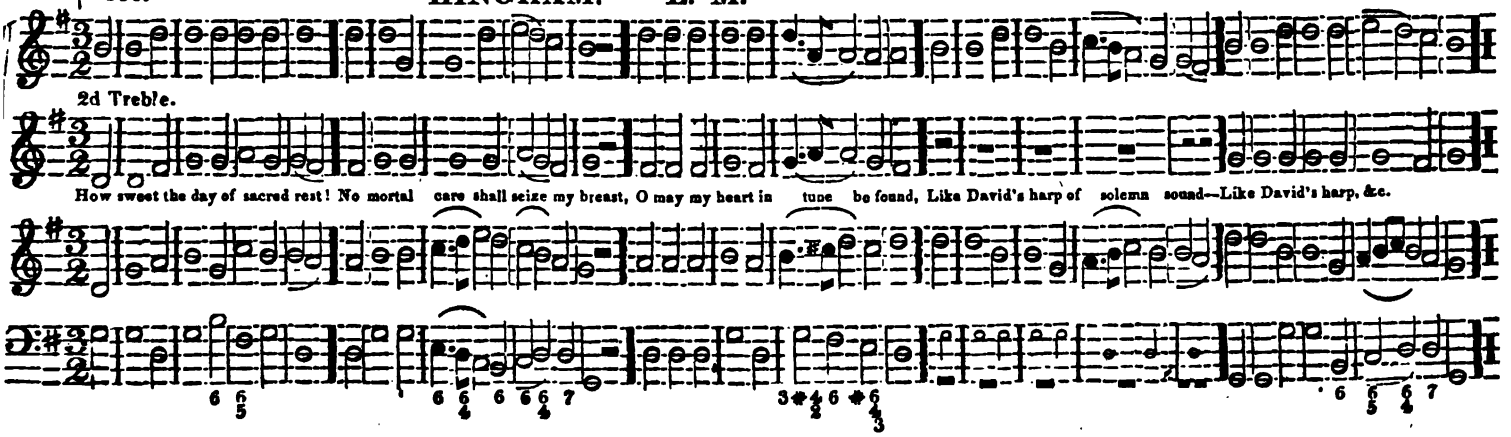


96.

EPHESUS. L. M. C. Zeuner.





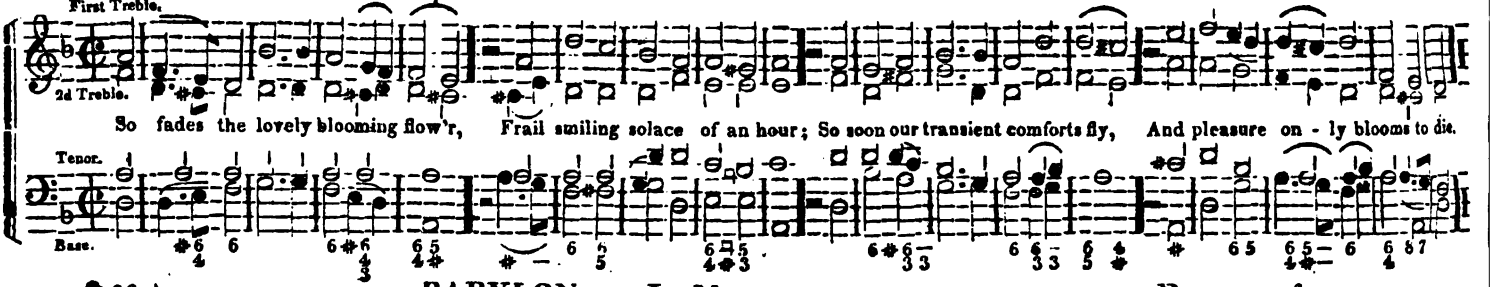
100. HINGHAM. L. M.



88.

WESTBURY. L. M.
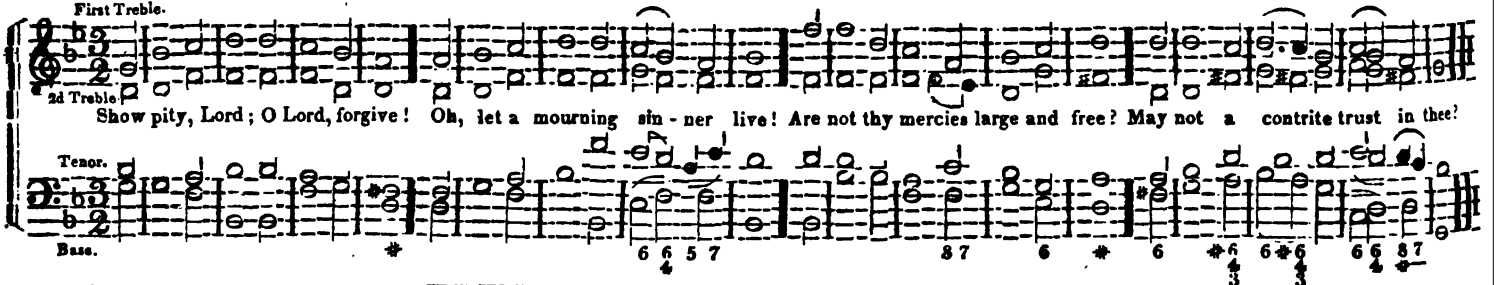
Prelleur.



96.

BABYLON. L. M.
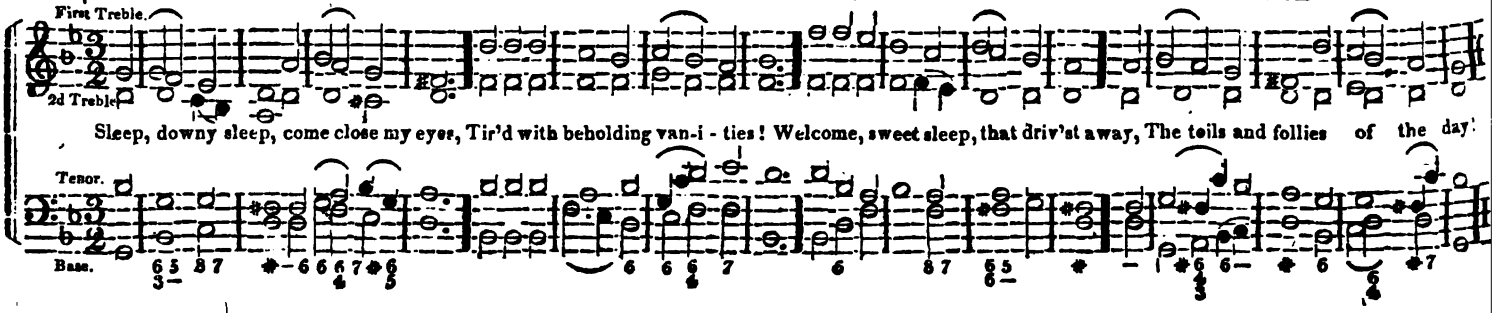
Ravenscroft.



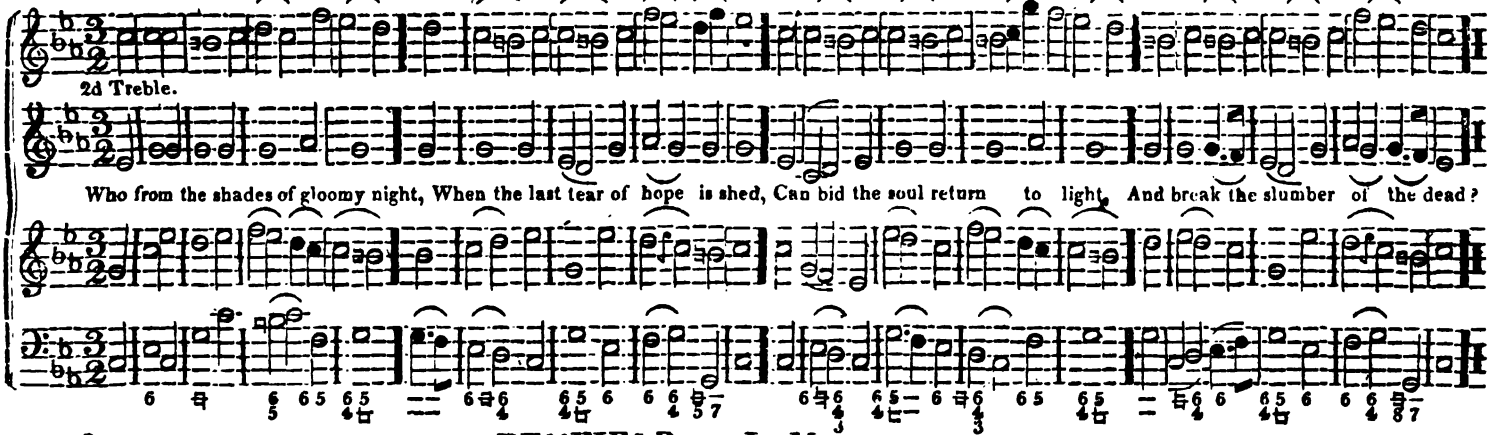
96.

EVENING HYMN. L. M.

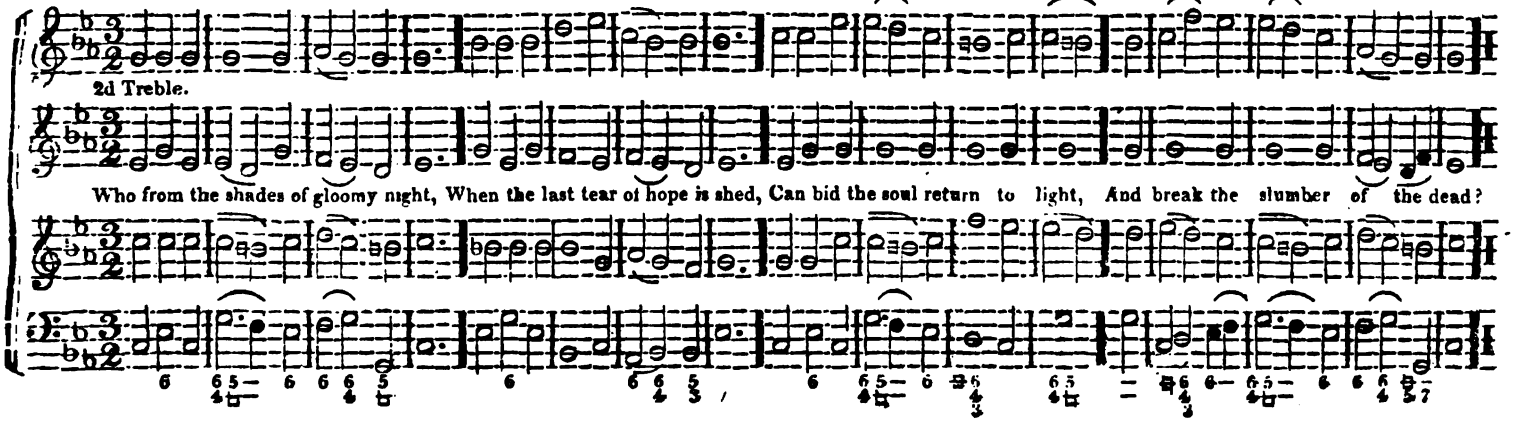
Jer. Clark.
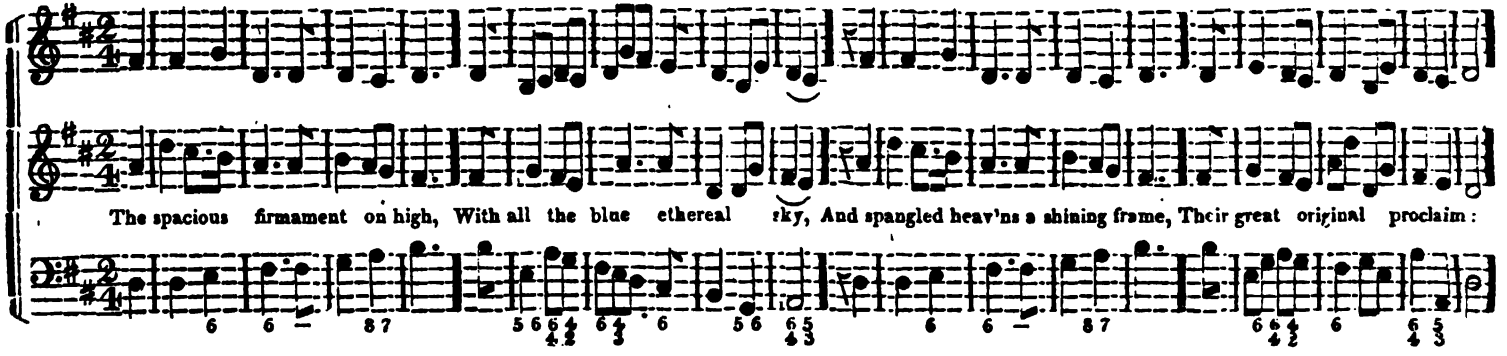


96. **DARWEN.** L. M.
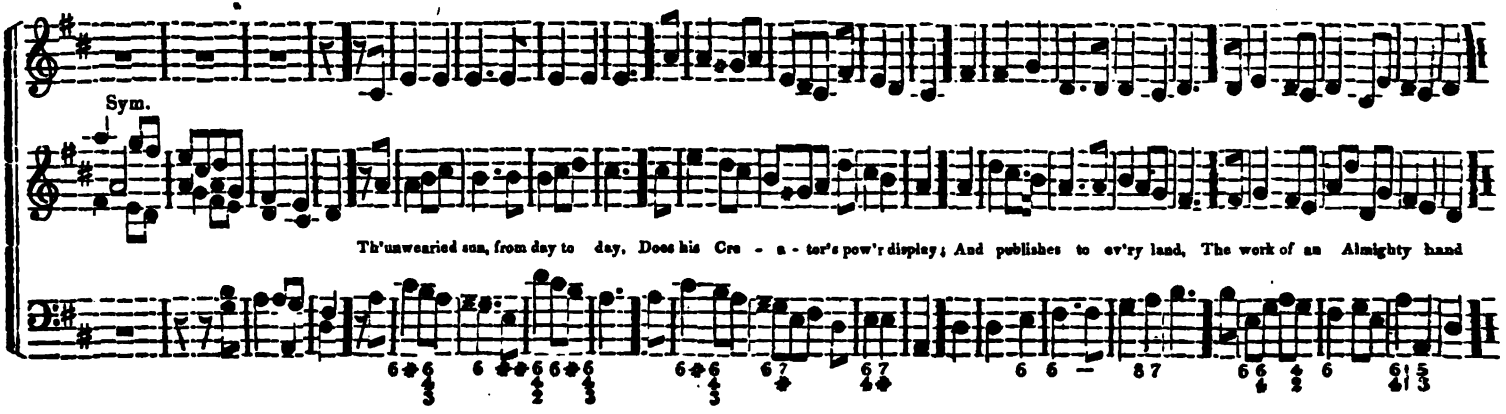


96. **PENFIELD.** L. M.

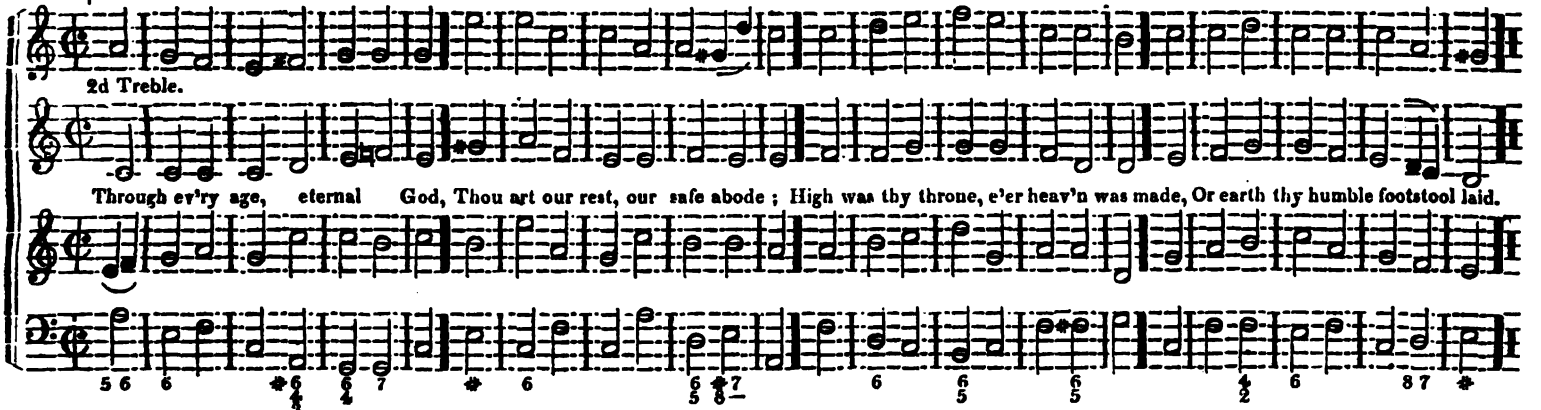


92. ADDISON. L. M. [Double.] Handel.
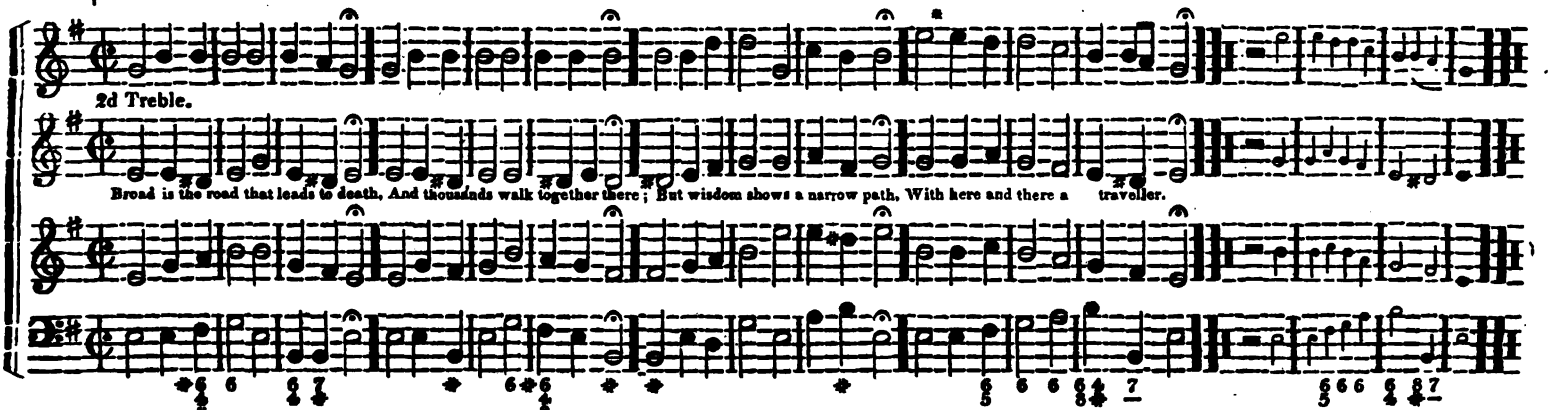




♩ 88. **DUNBARTON.** L. M. C. Zeuner.

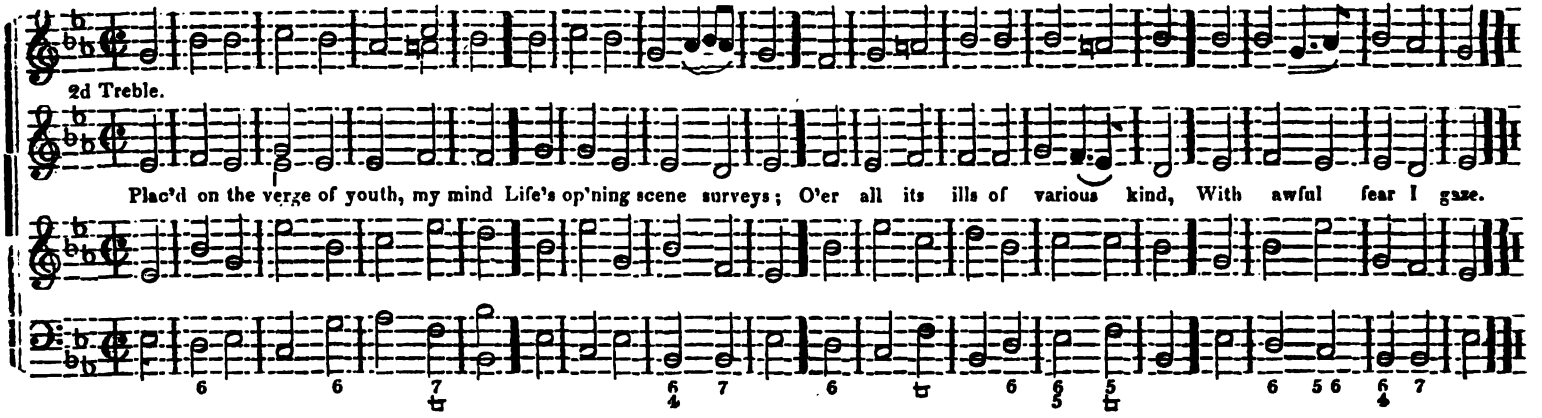


♩ 66. **WINDHAM.** L. M. Read.
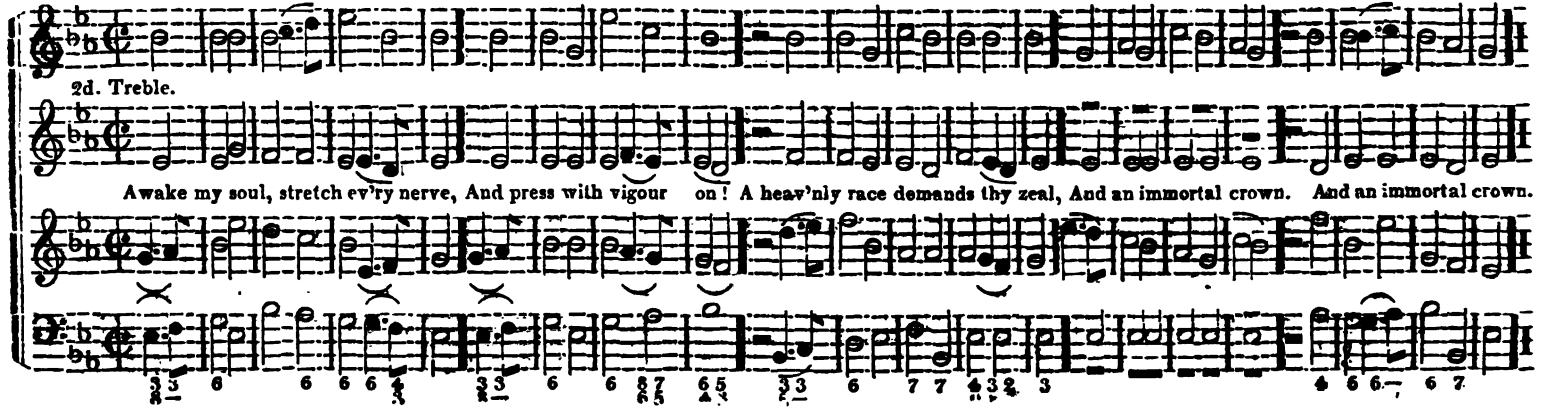


* The rhythm of this line has been so altered as to correspond with the other parts of the tune ; those, however, who prefer it as formerly written can omit the line as here printed, and use the small notes at the end of the staff.

♩ 80. **LONDON. C. M.** Dr. Croft.



♩ 100. **CHRISTMAS. C. M.** Handel.



Last line varied.

2d Treble.
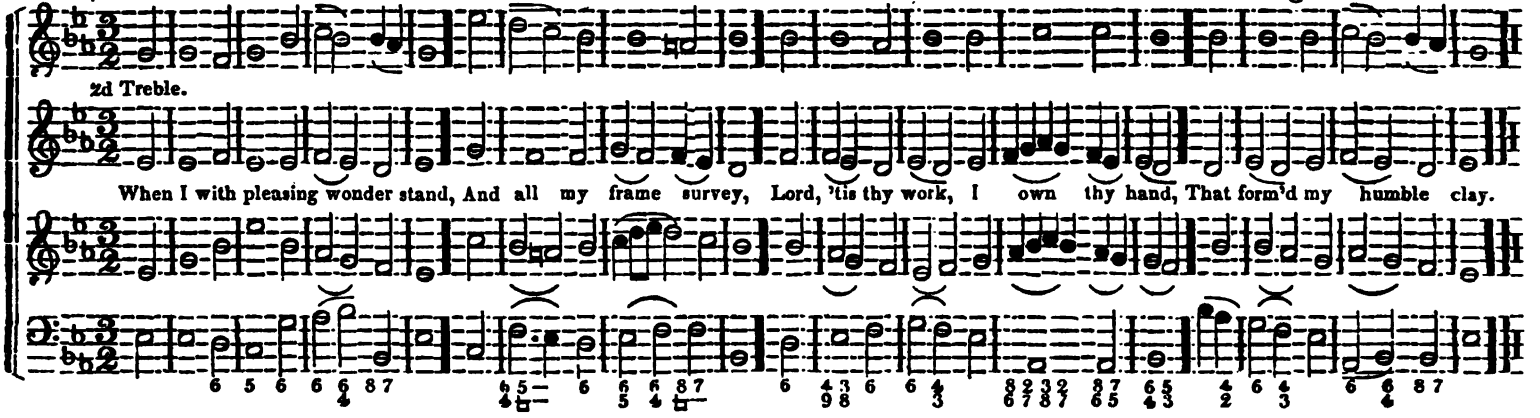
Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

100. ABRIDGE. C. M. I. Smith.
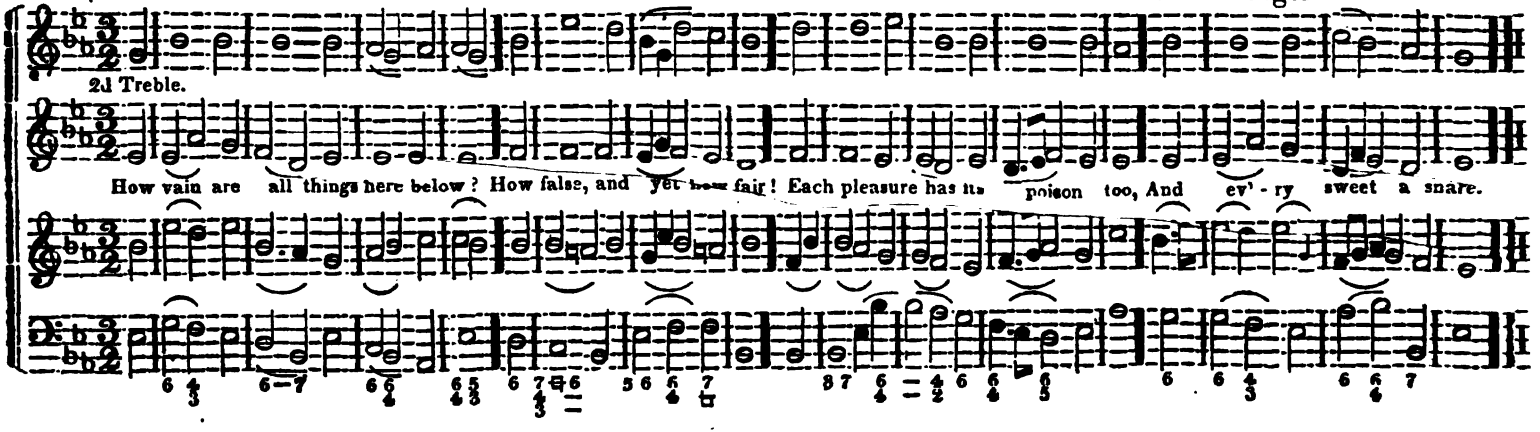
2d Treble.

Great God, to thee my grateful tongue My [illegible] shall raise; Inspire my heart to raise the song, Which cel - e - brates thy praise.

♩ 100. **LIVERPOOL.** C. M. **Dr. Wainwright.**



♩ 100. **HAVANNA.** C. M. **Dr. Harrington.**
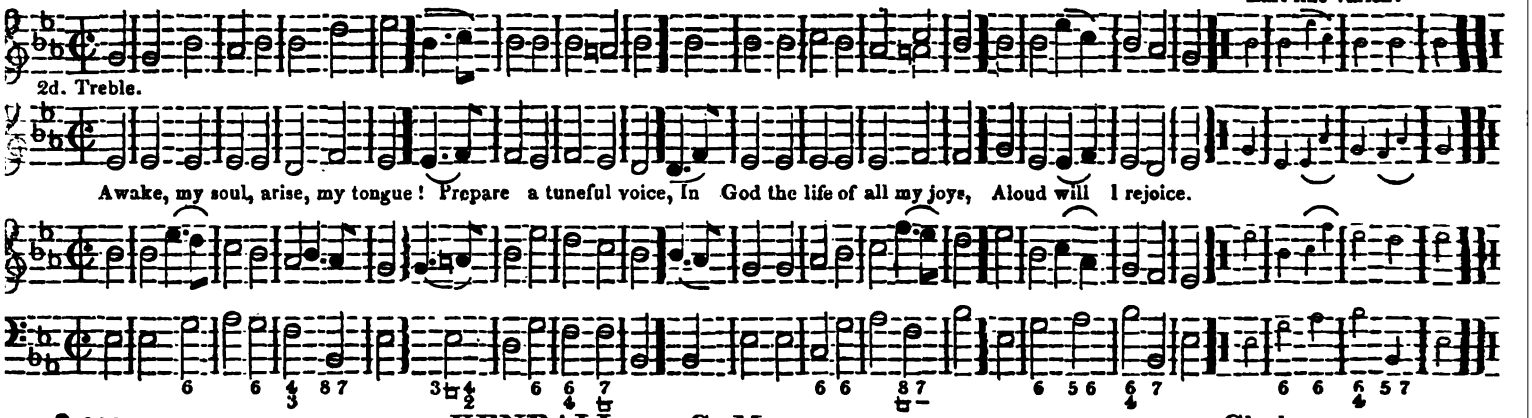


Second Treble.

While thee I seek, protecting Pow'r, Be my vain wishes still'd; And may this con-se - crat-ed hour, With better hopes be fill'd!
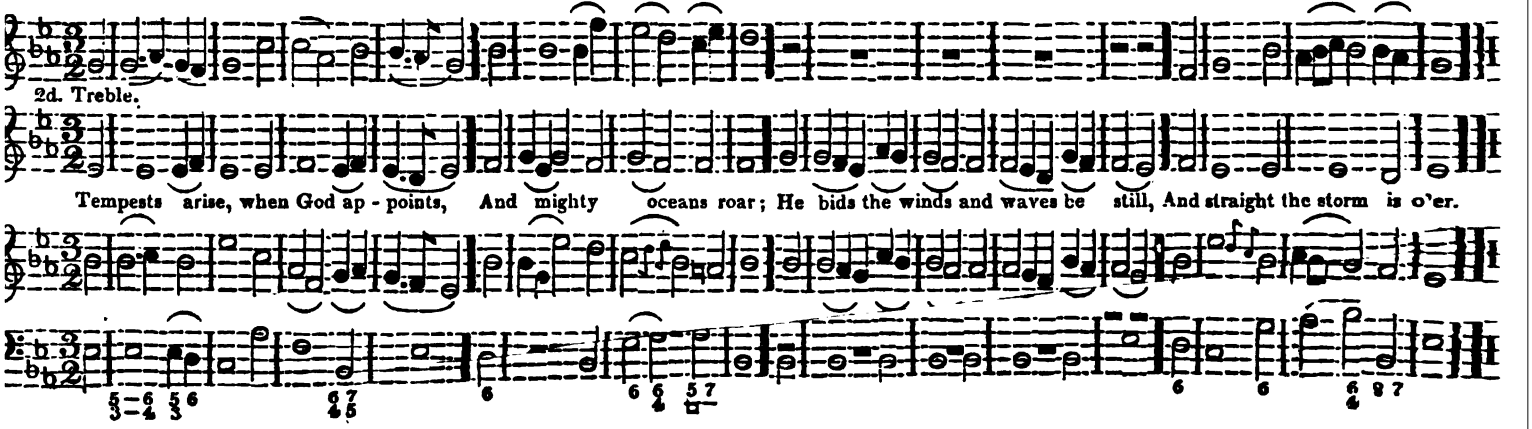
Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mercy o'er my life has flow'd, That mer - cy I adore.

104. **BLANDFORD.** C. M. **T. Jackson.**

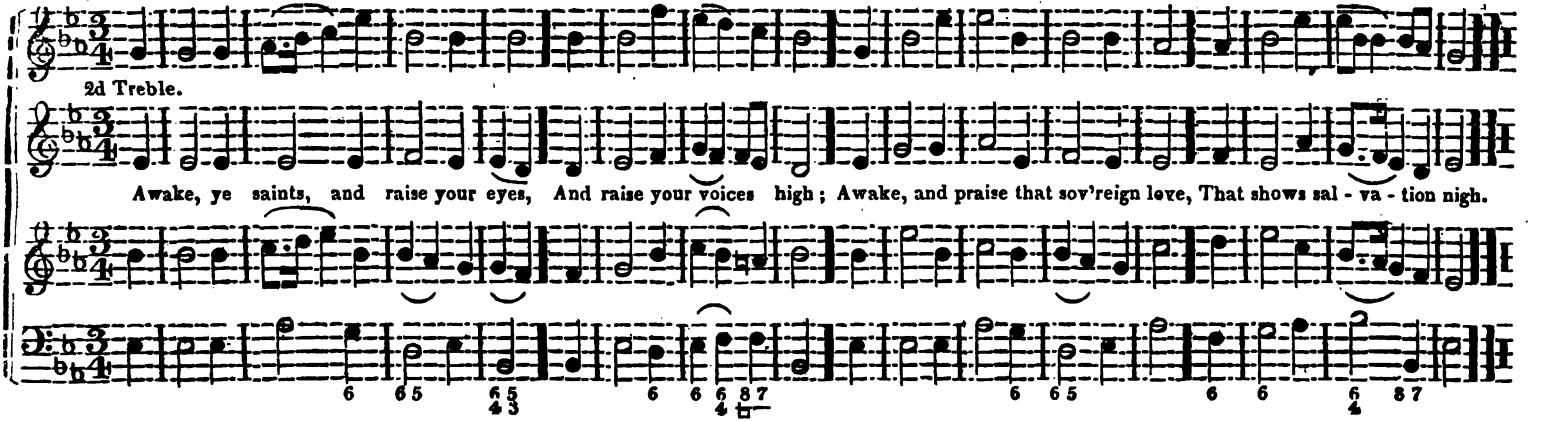
Last line varied.
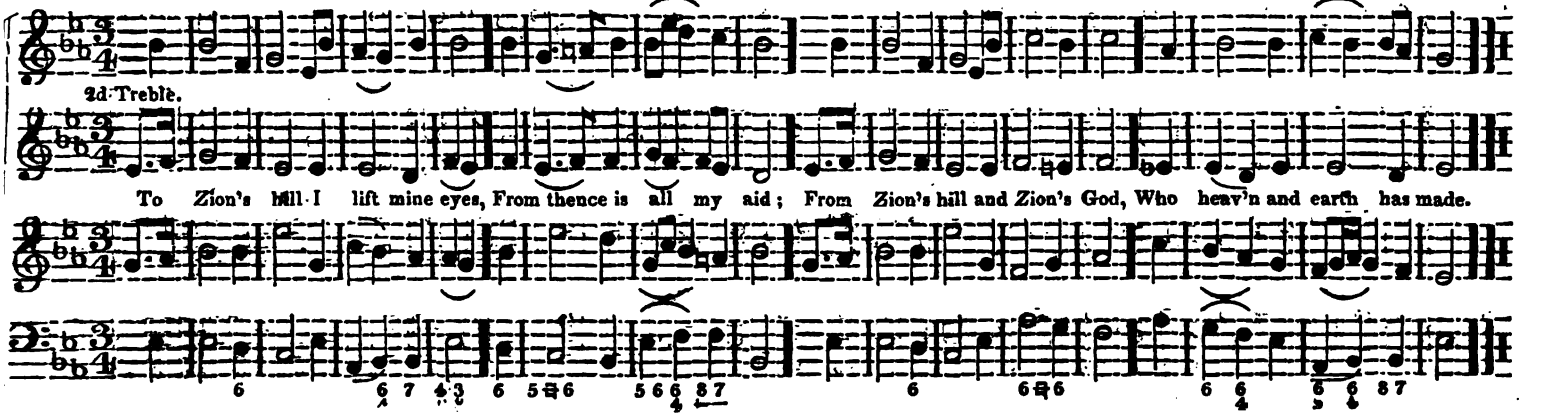


100. **KENDALL.** C. M. **Clark.**



132. **DANBURY.** C. M.

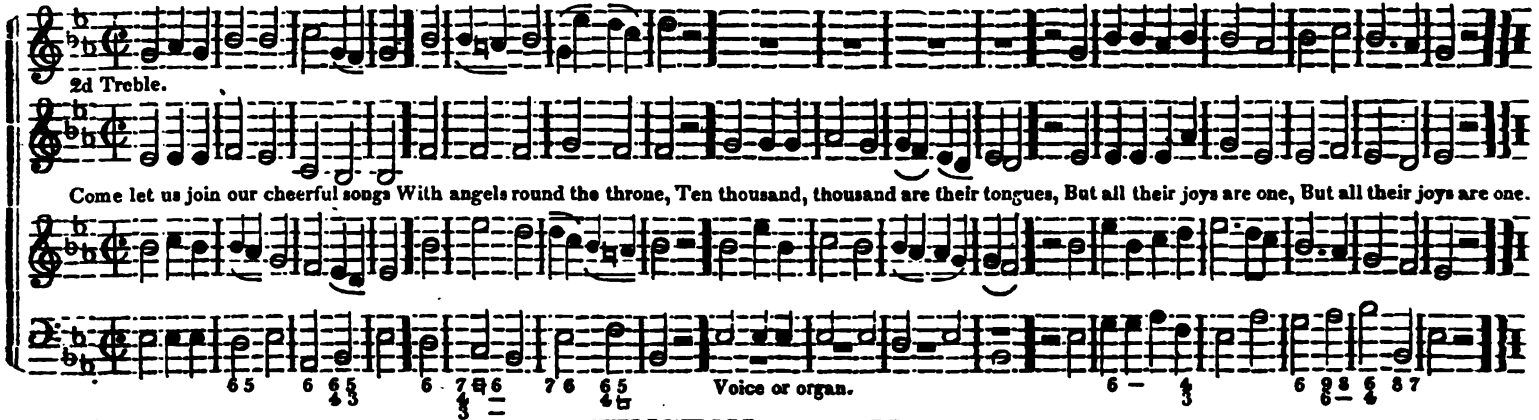


132. **BERKSHIRE.** C. M. Dr. Callcott.



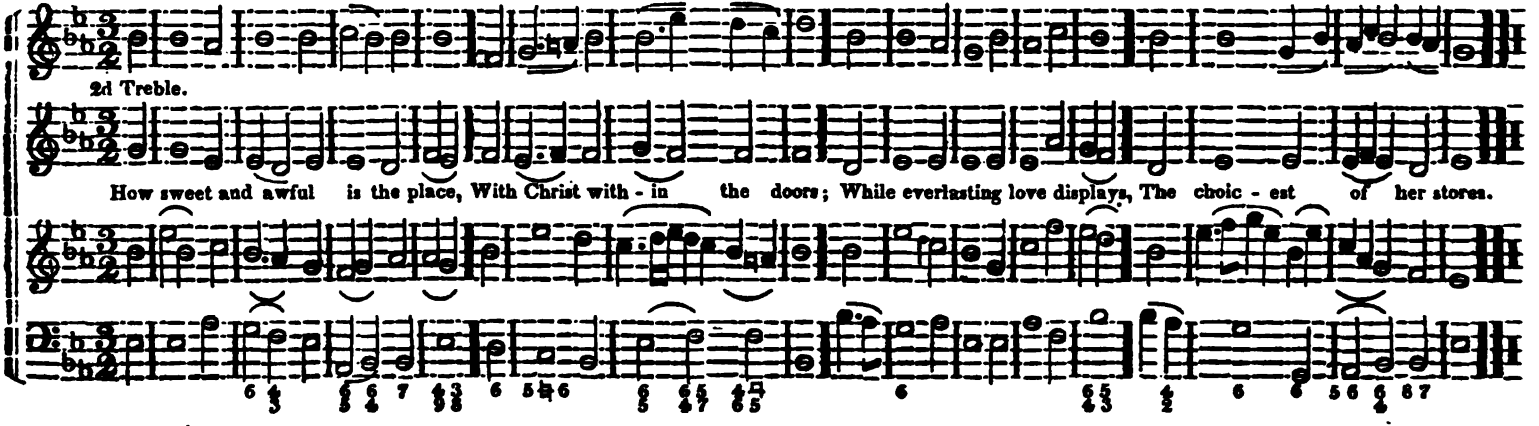
♩ 100.

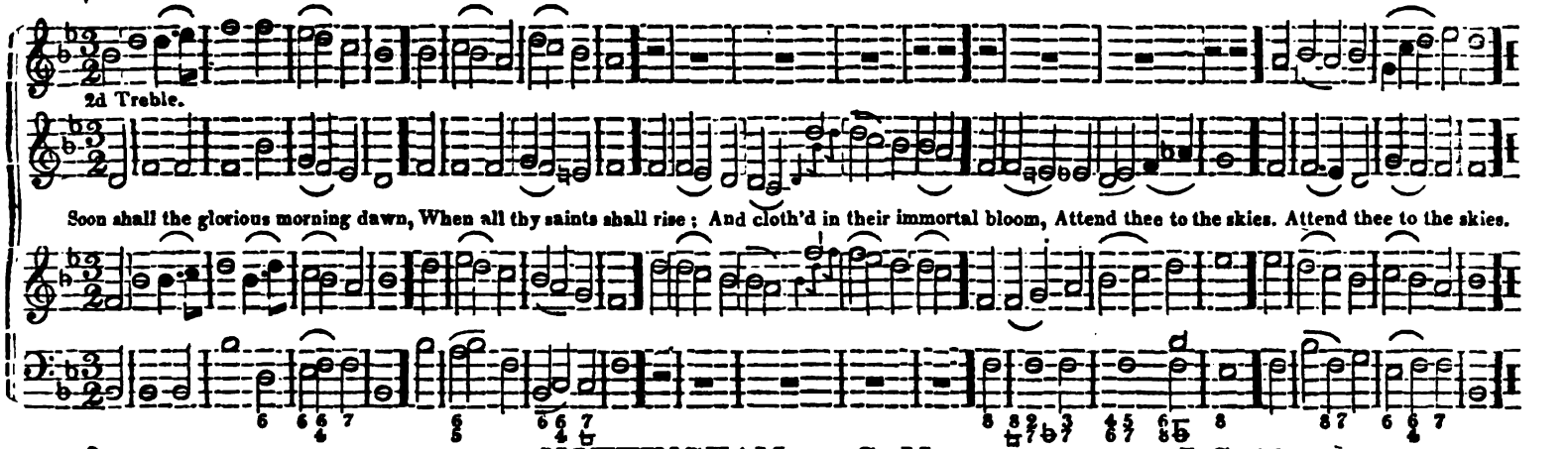
WESTFORD. C. M.



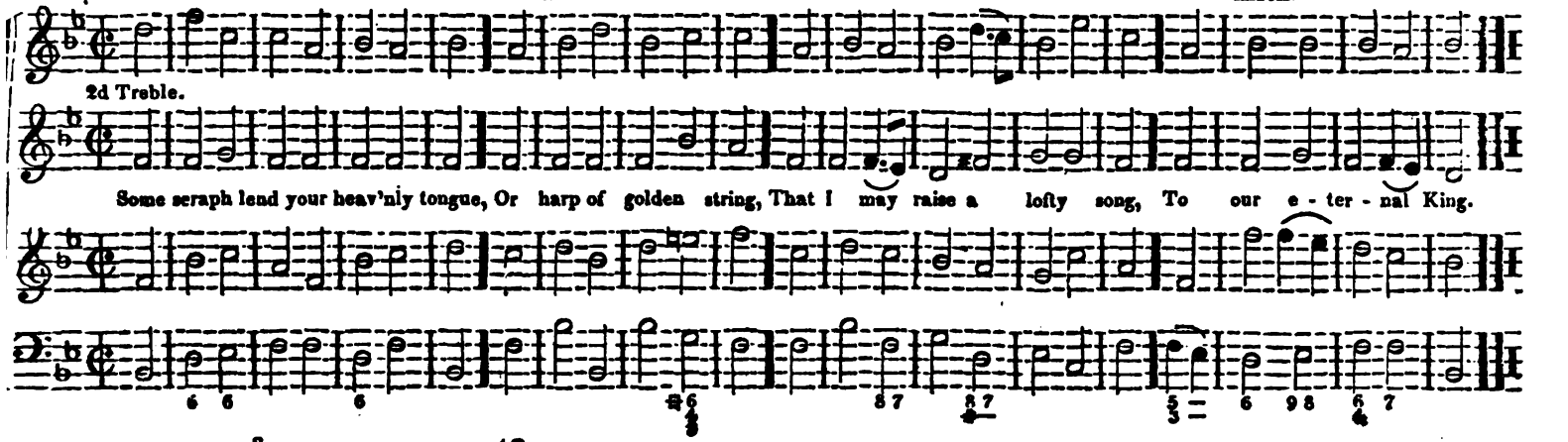
♩ 160.

COVINGTON. C. M.
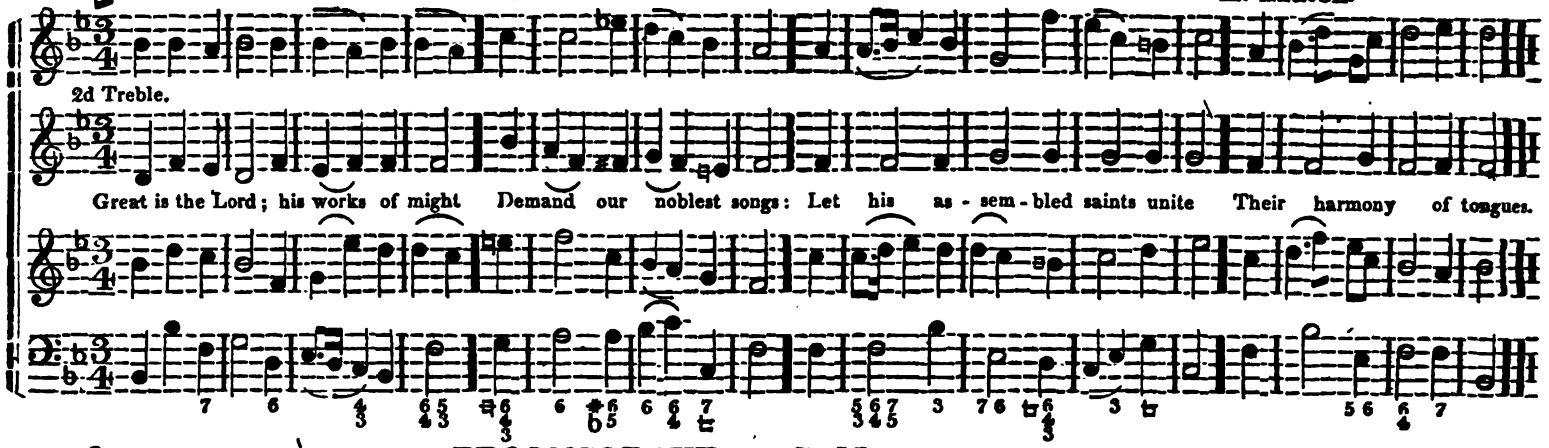




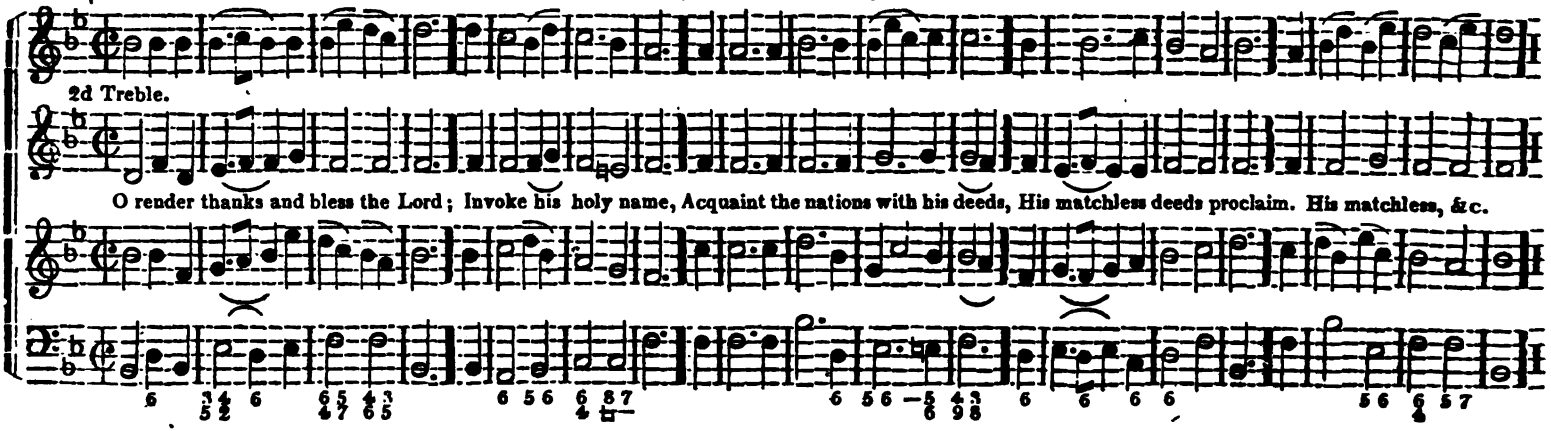
♩ 100. NOTTINGHAM. C. M. I. Smith.
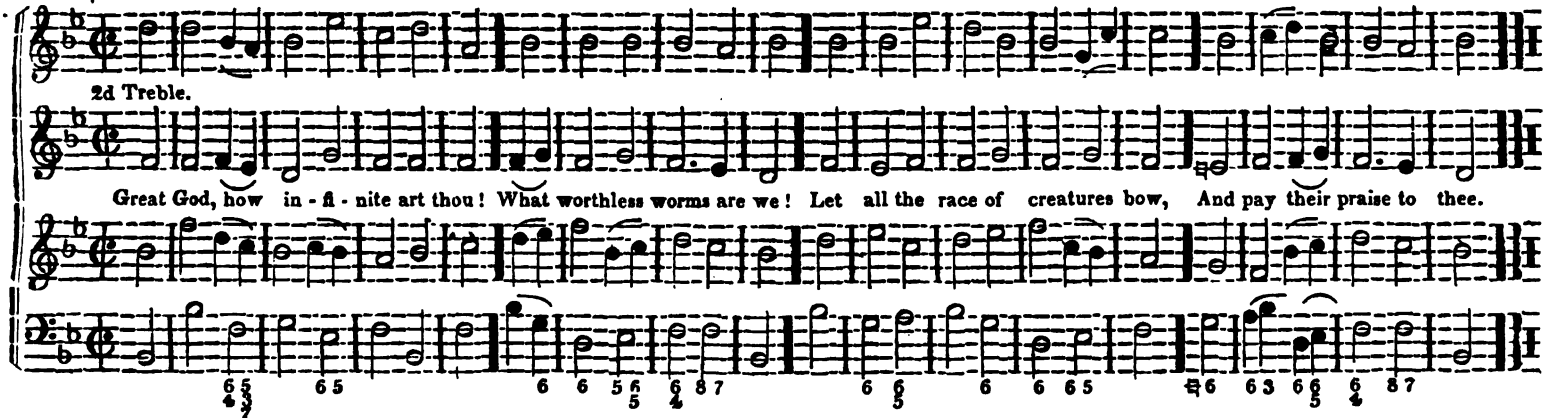


138. **BRIDGEPORT.** C. M. **L. Mason.**
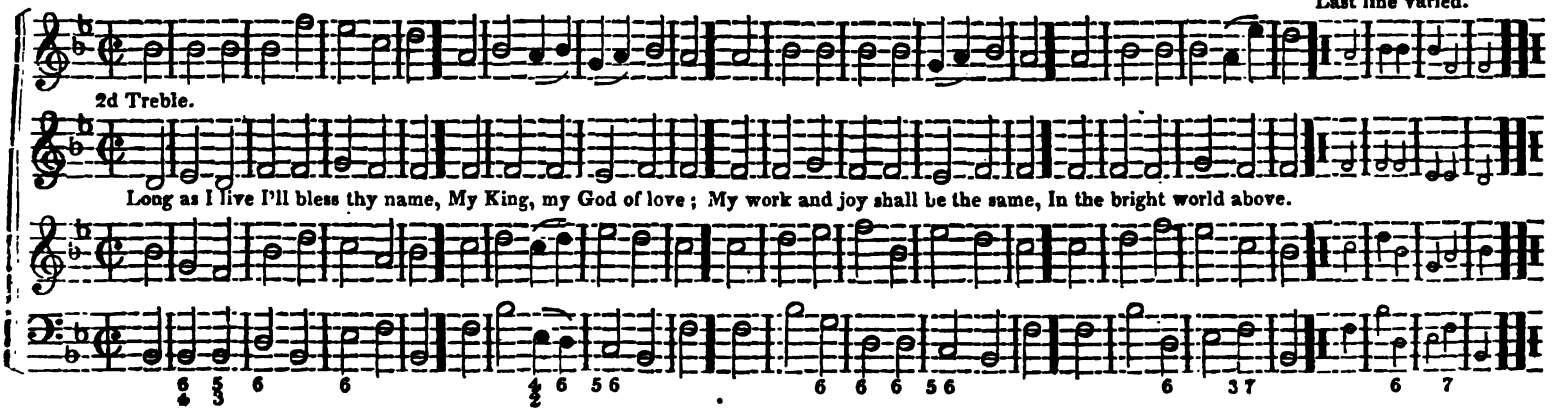


100. **BROOMSGROVE.** C. M.



96. **STEPHENS. C. M.** Jones.



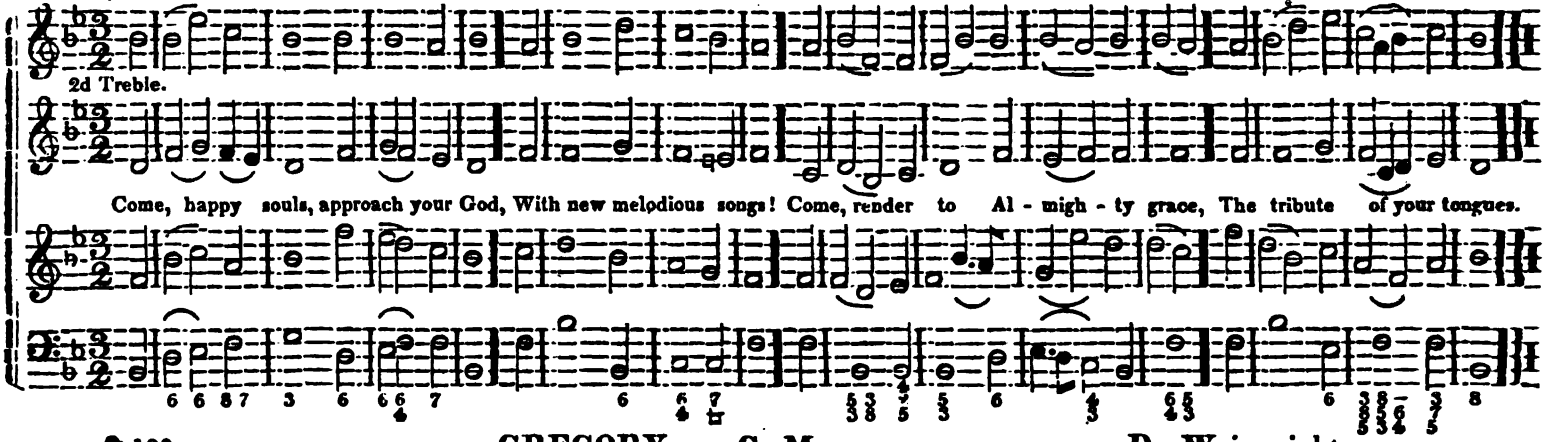
88. **DUNCHURCH. C. M.**



100.

NEWTON. C. M.
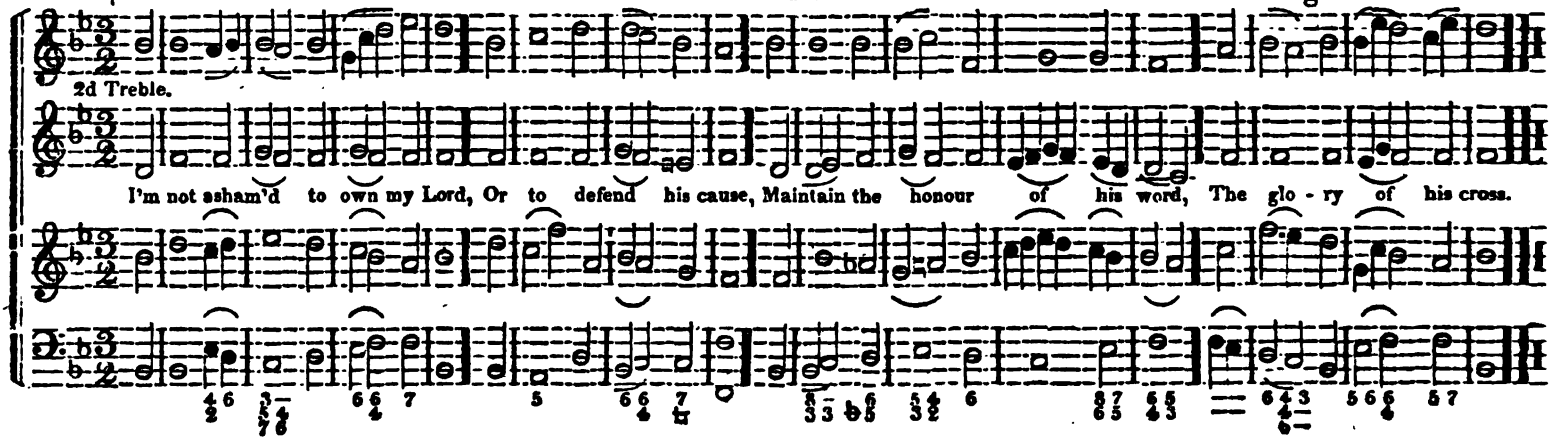
T. Jackson.
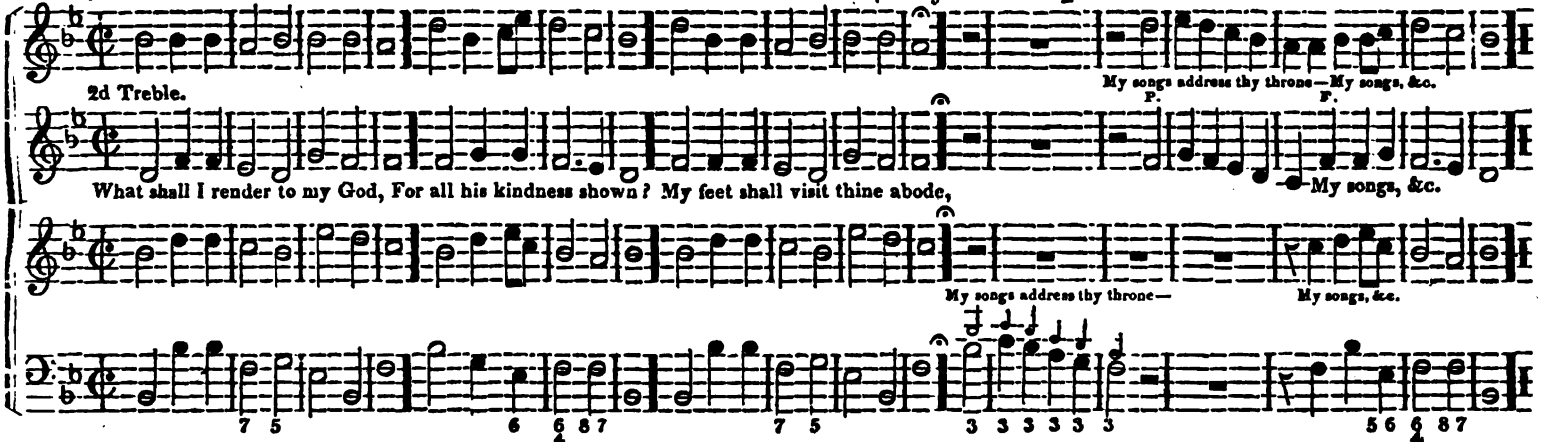


100.

GREGORY. C. M.

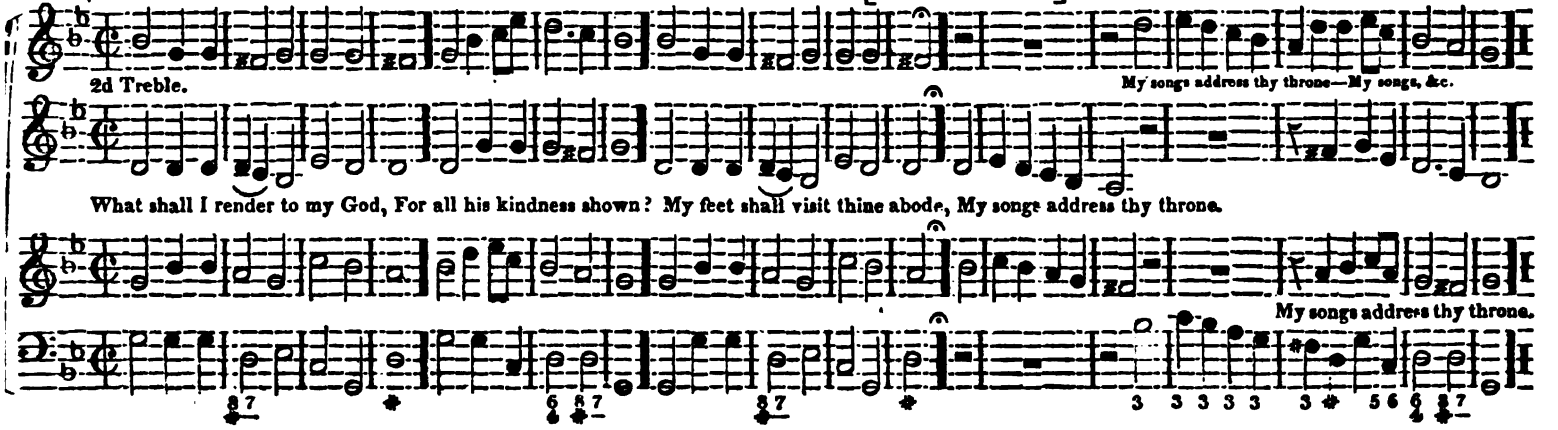
Dr. Wainwright.
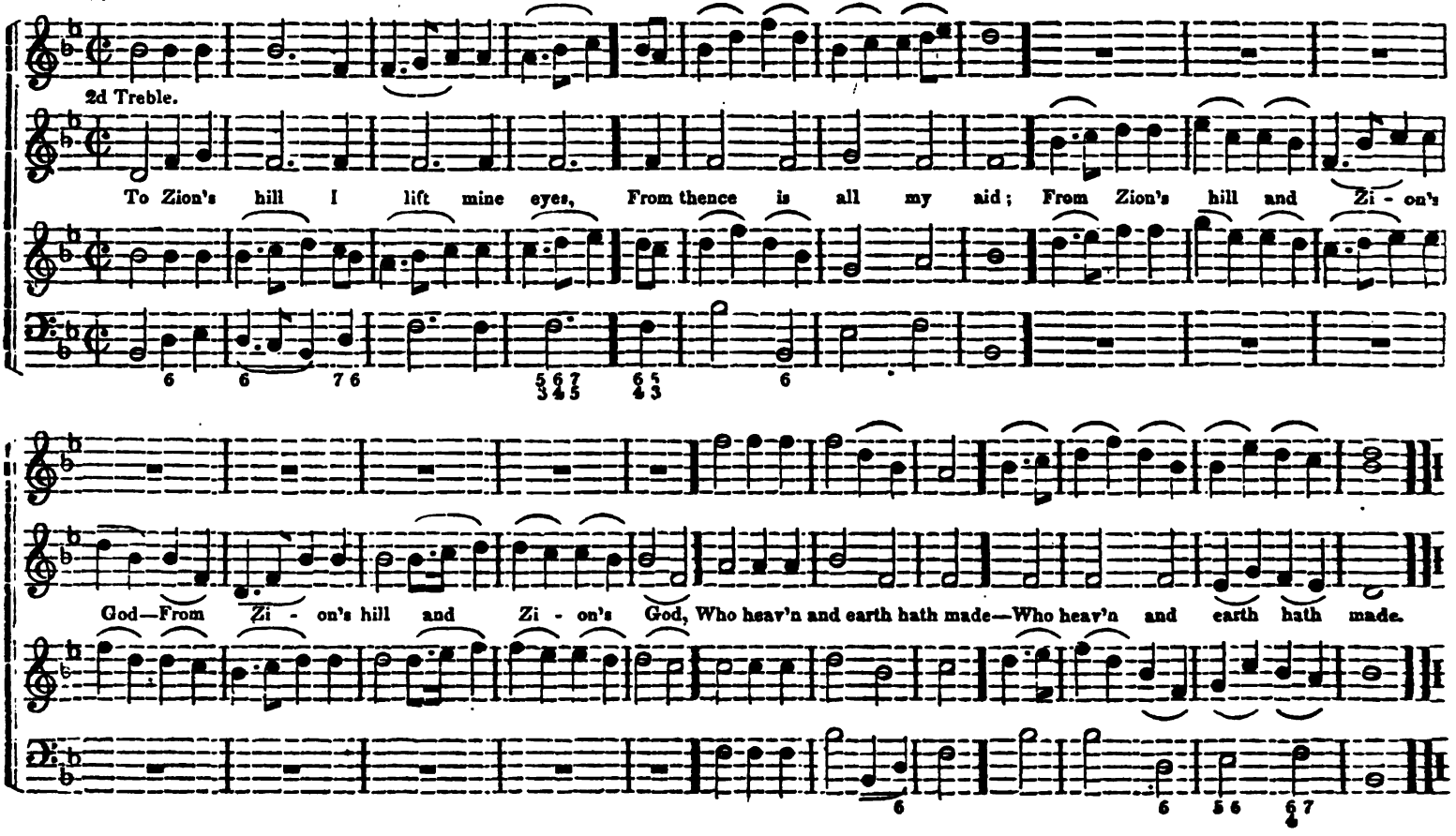


92. **CAMBRIDGE.** C. M. [Major Mode.] Dr. Randall.
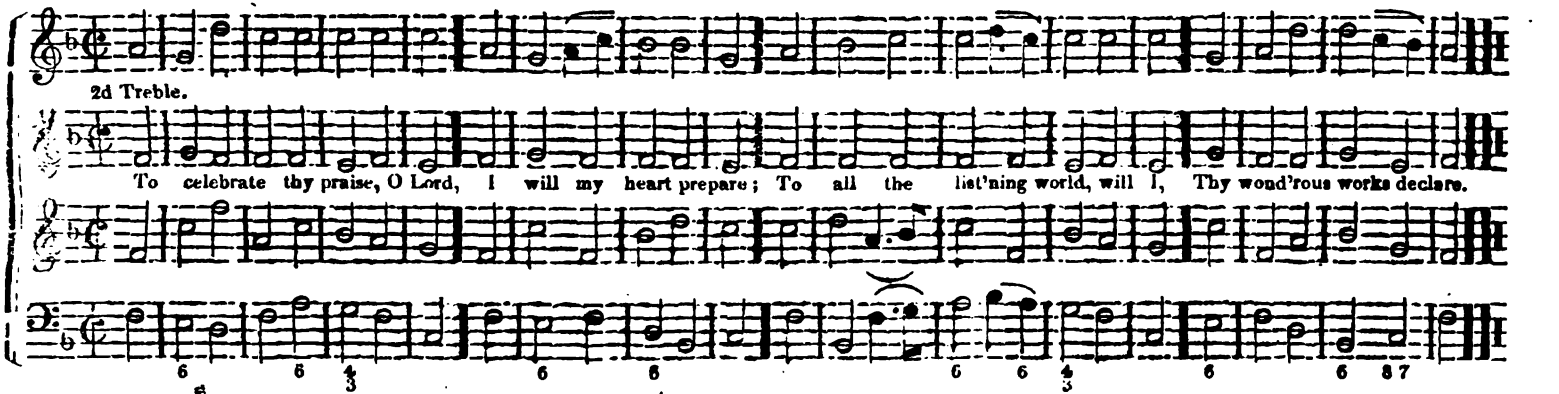


80. **CAMBRIDGE.** C. M. [Minor Mode.]



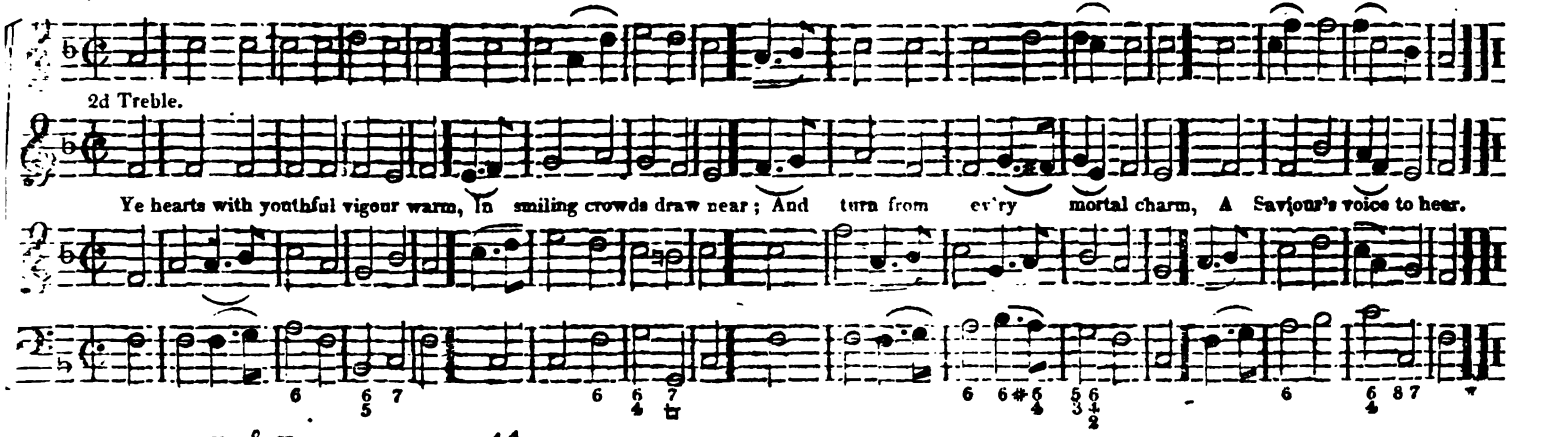
CLIFFORD. C. M.


2d Treble.
To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on's
God—From Zi - on's hill and Zi - on's God, Who heav'n and earth hath made—Who heav'n and earth hath made.
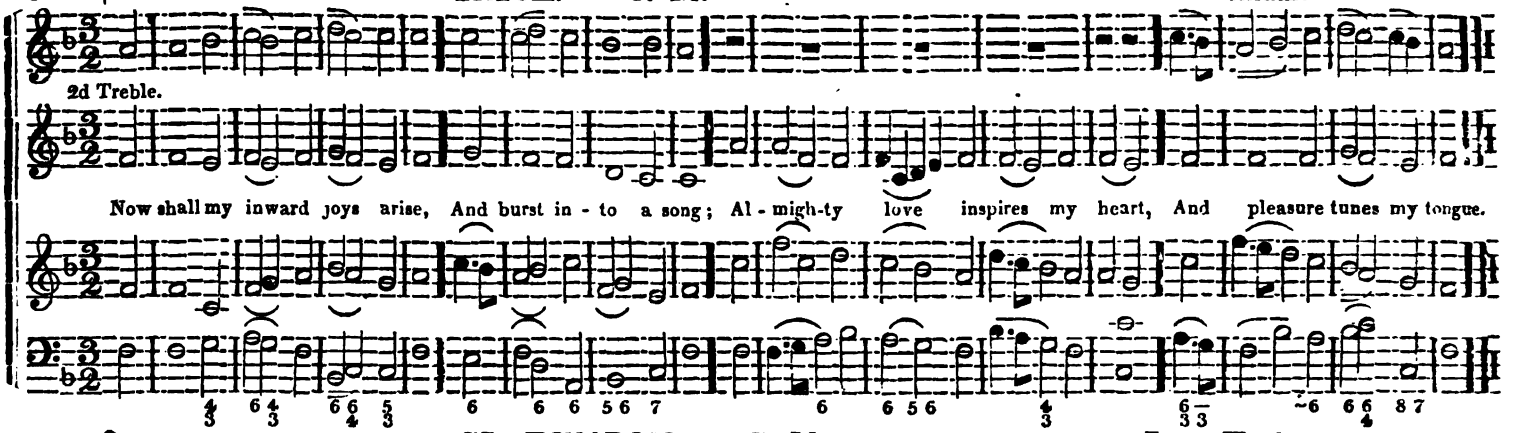
♩ 88. **St. DAVID's.** C. M. Ravenscroft.
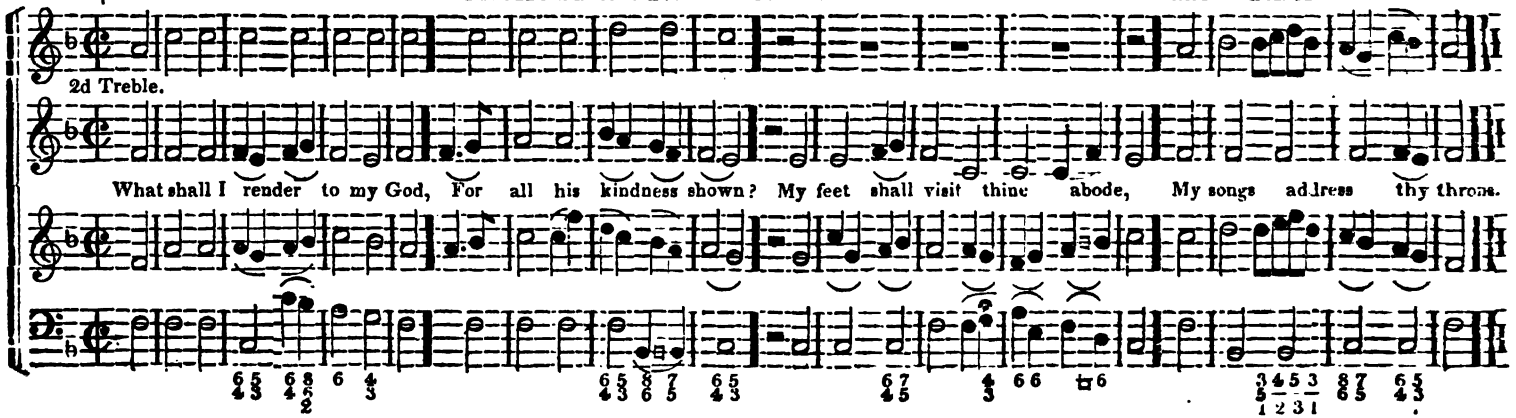


♩ 88. **LITCHFIELD.** C. M. L. Mason.



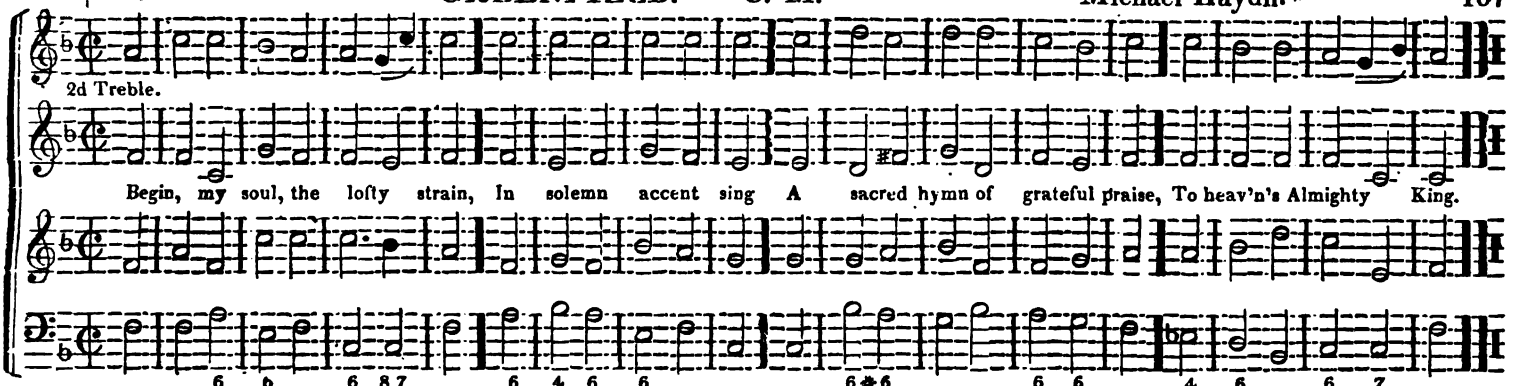
104. **IRISH. C. M.** A. Williams.



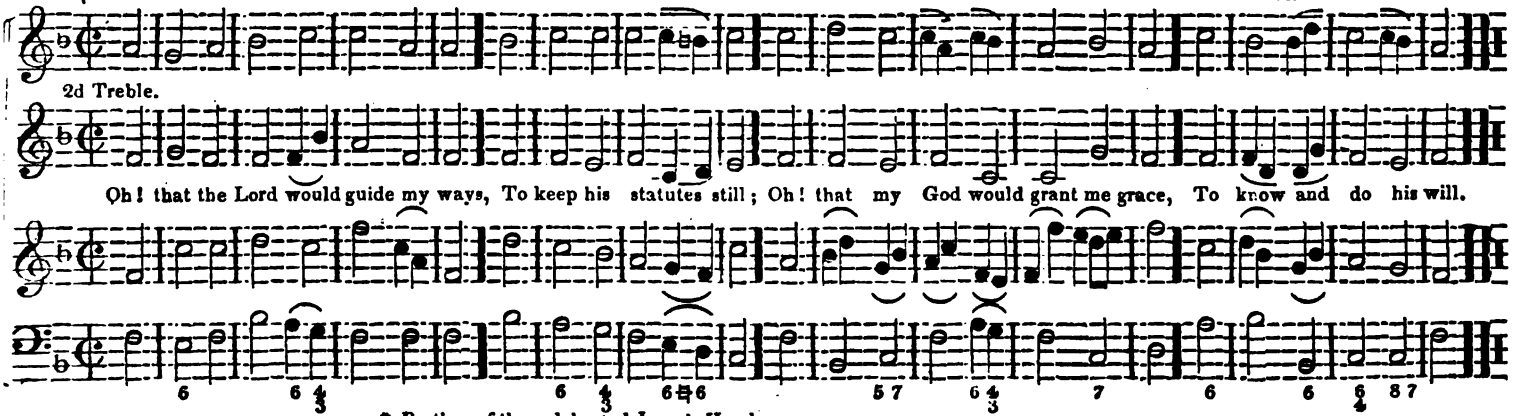
92. **CLARENDON. C. M.** Isaac Tucker.



96. **GREENFIELD. C. M.** Michael Haydn.*
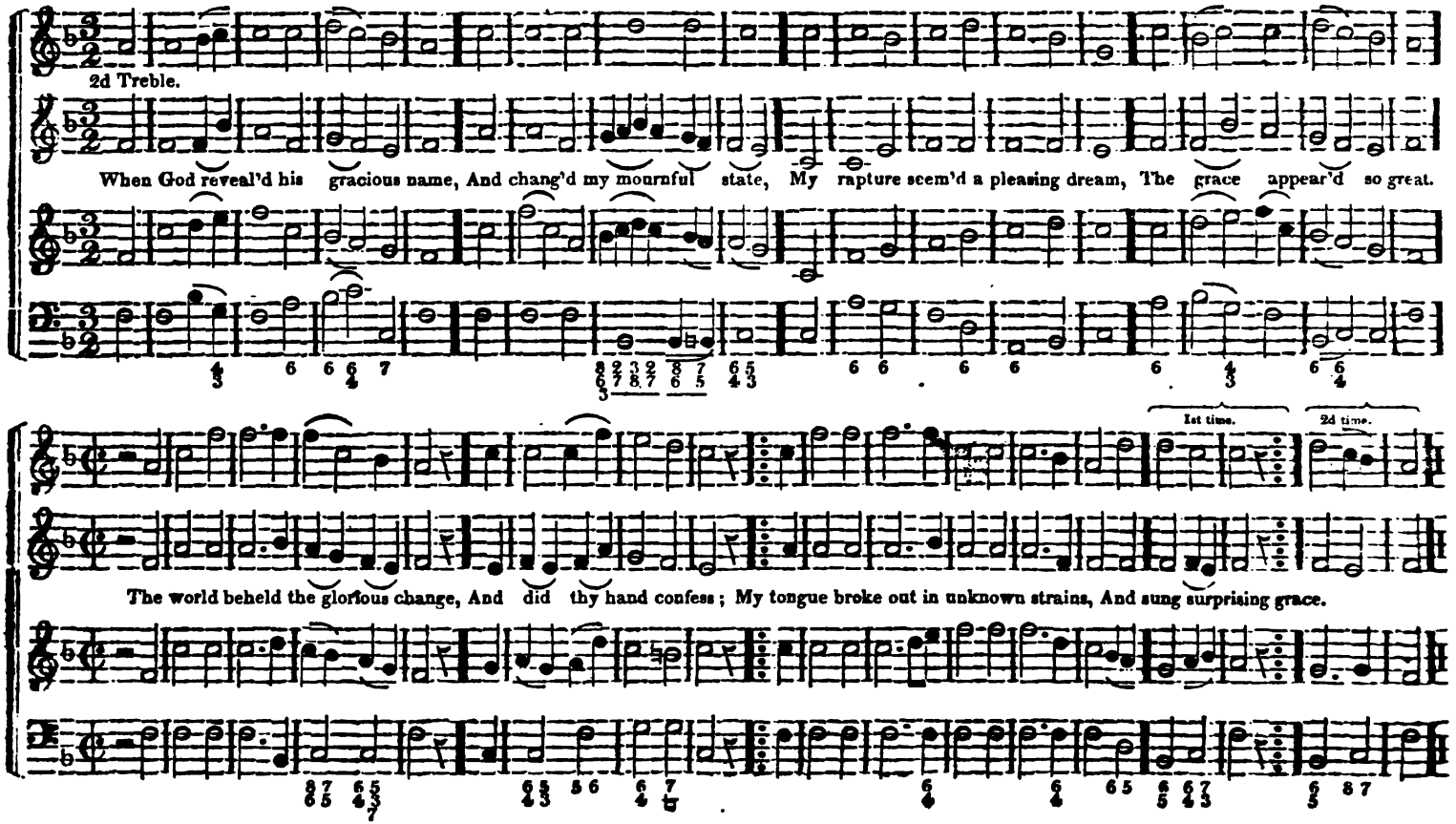


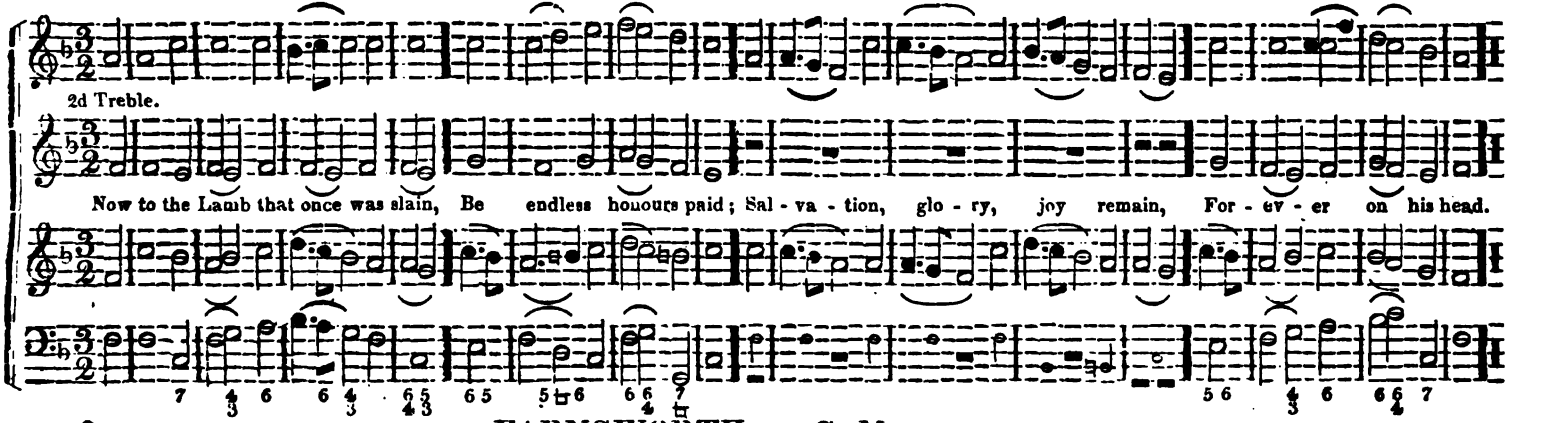
88. **WINTER. C. M.** Read.
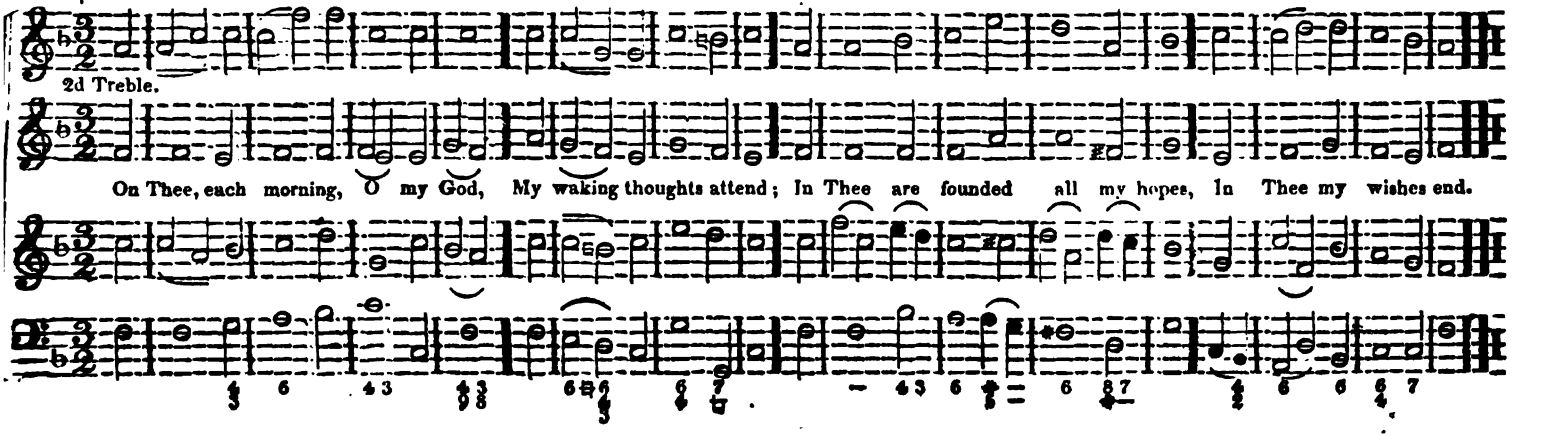


* Brother of the celebrated Joseph Haydn.

ARCHDALE. C. M.
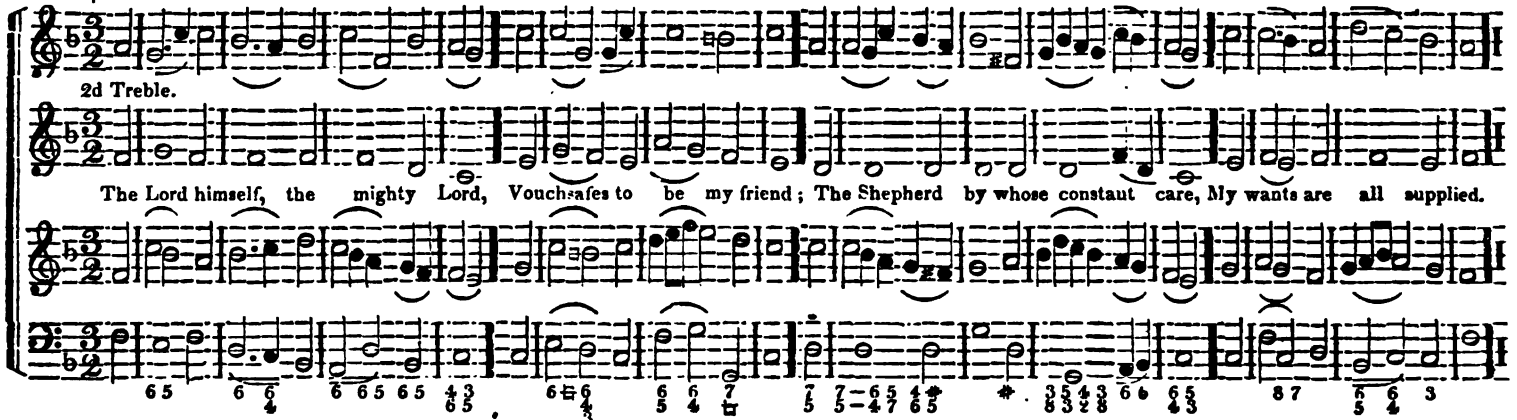

2d Treble.
When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great.
1st time.
2d time.
The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace.
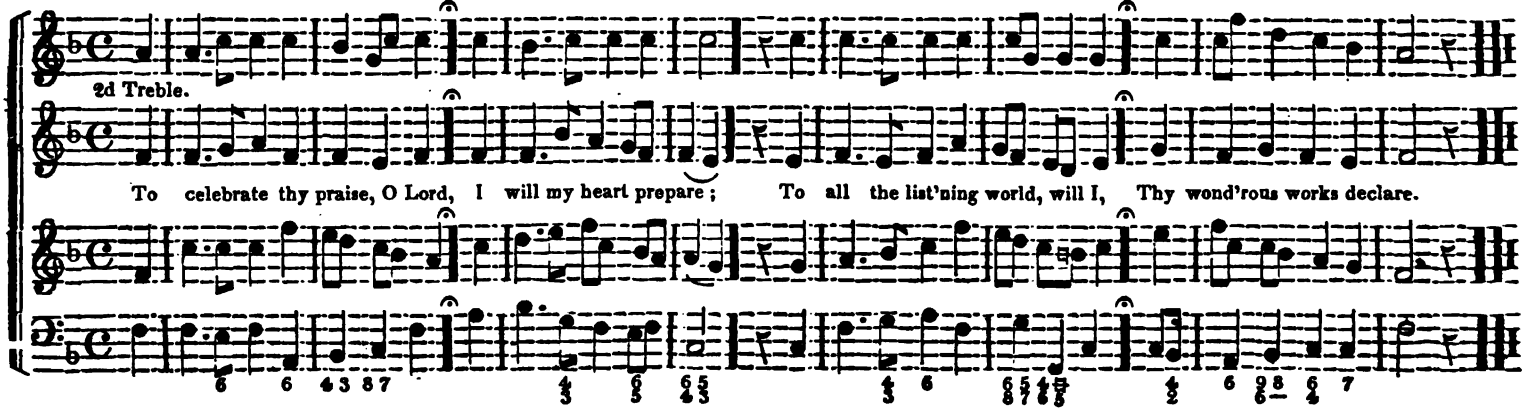


104. FARNSWORTH. C. M.
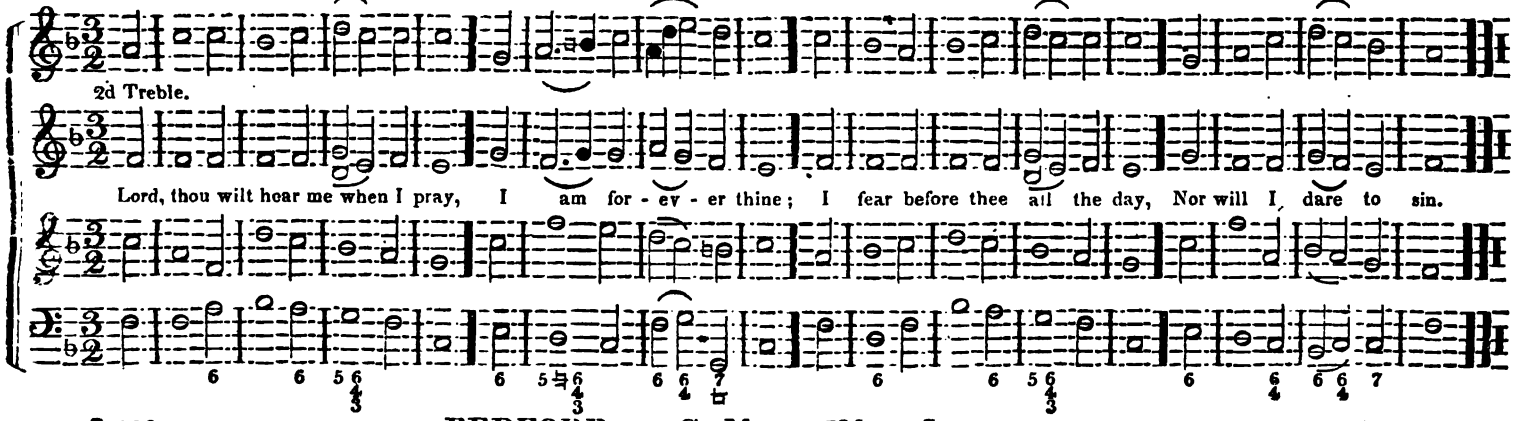


100. **FOUNDLING.** C. M. I. Scott.

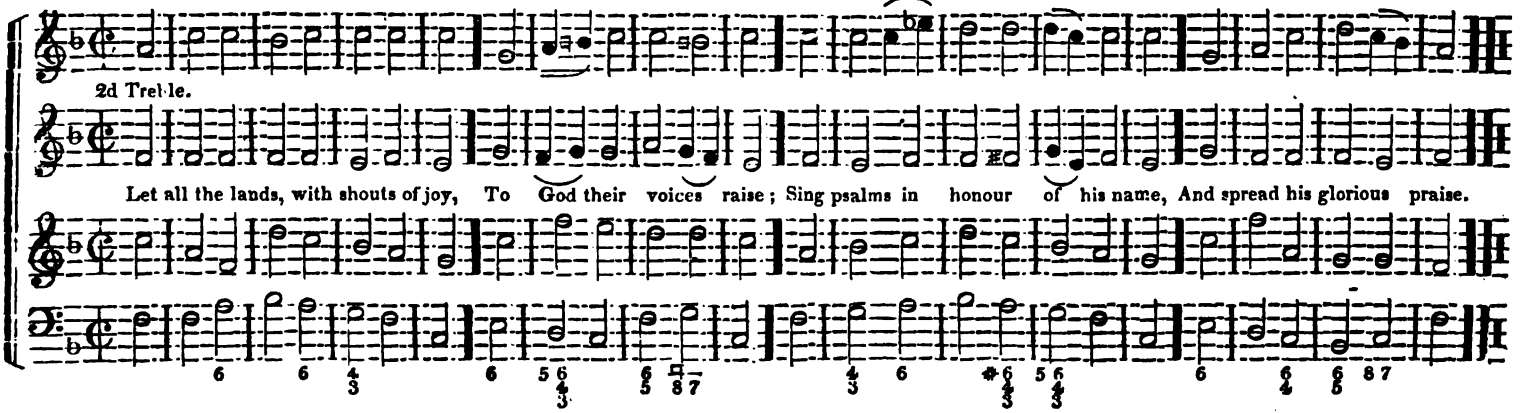


96. **ORMOND.** C. M.

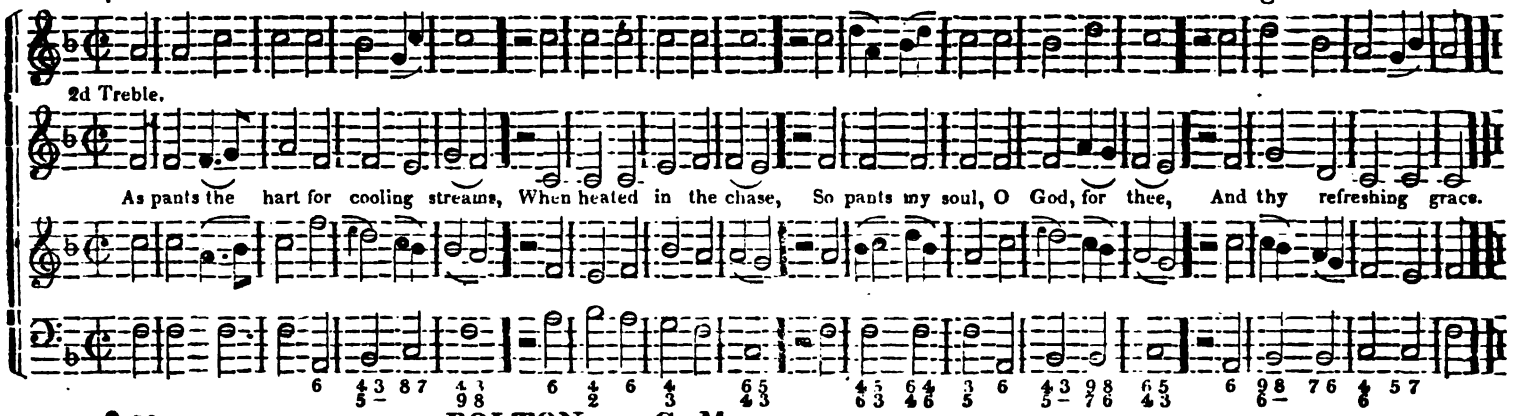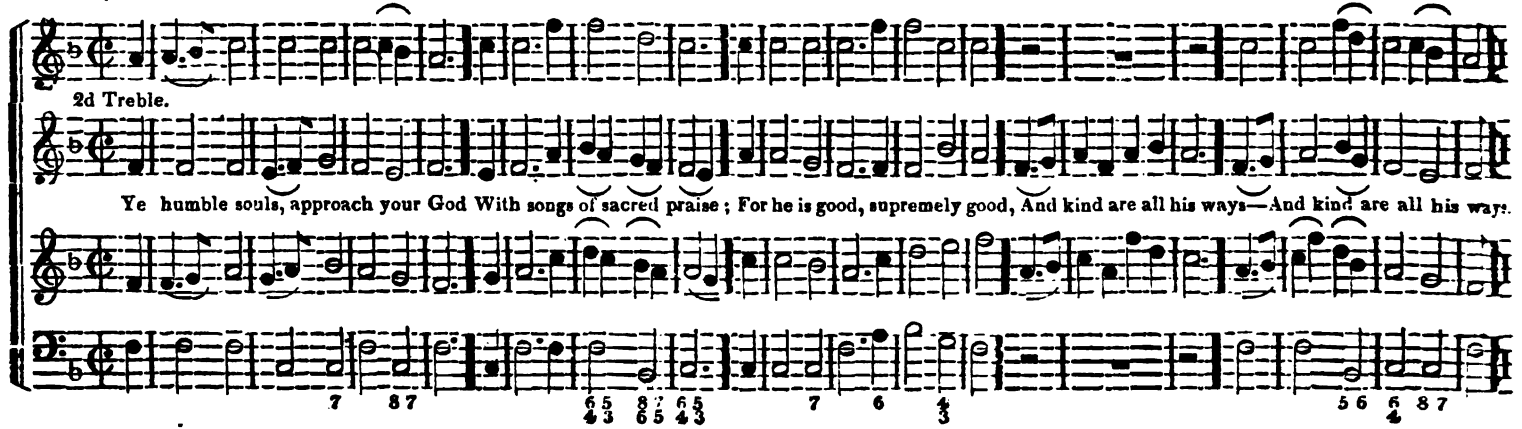




100. BEDFORD. C. M. [No. 2.]
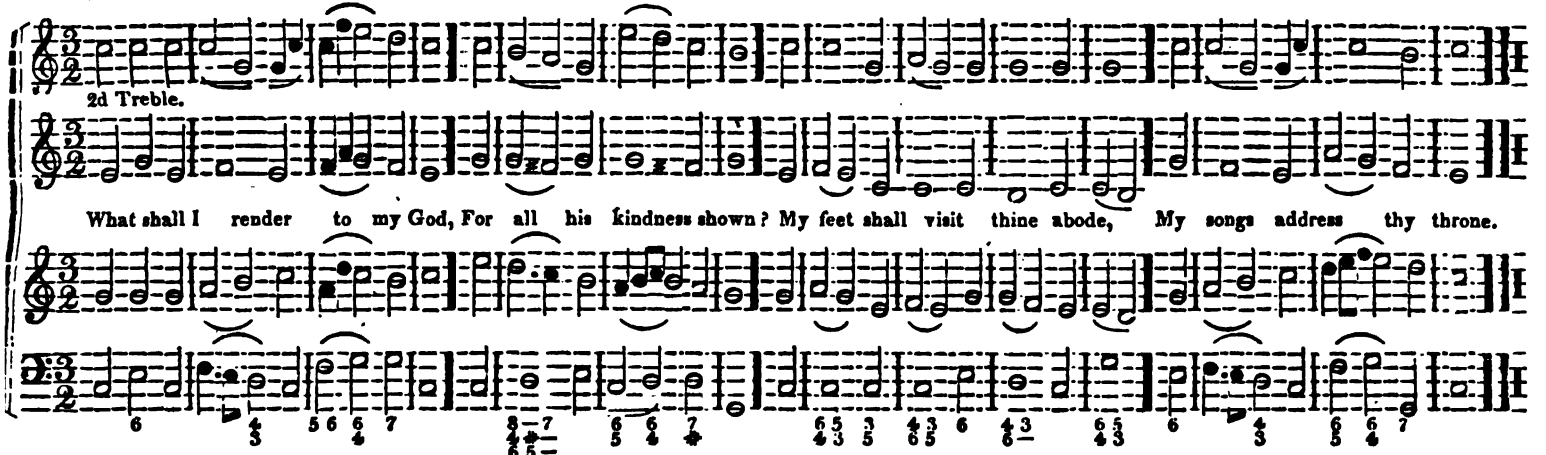


88. **EUSTIS. C. M.** Mornington.
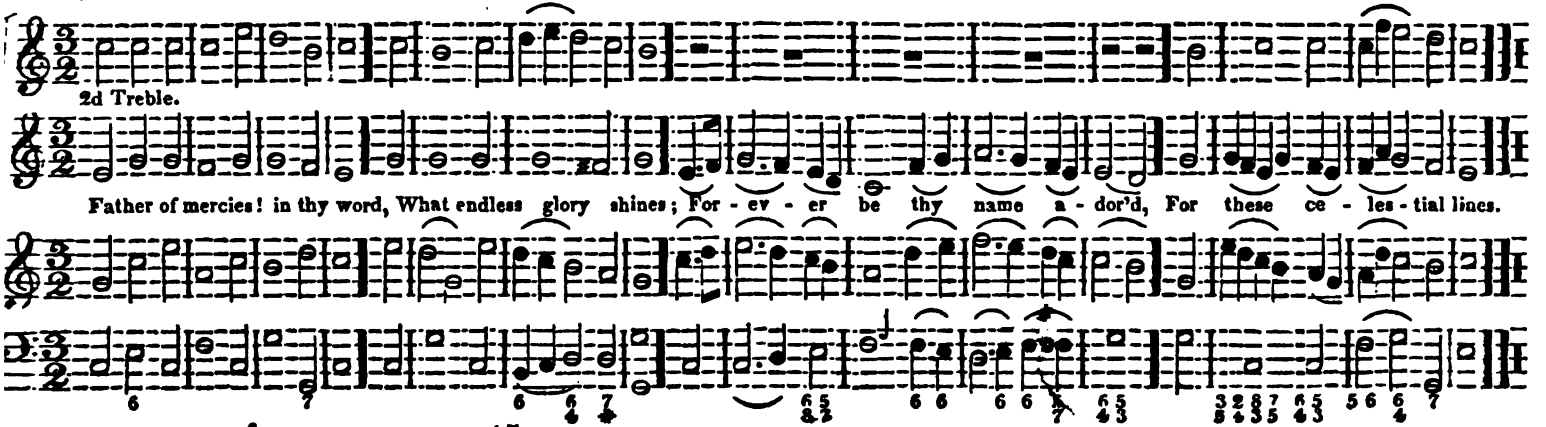


80. **BOLTON. C. M.**



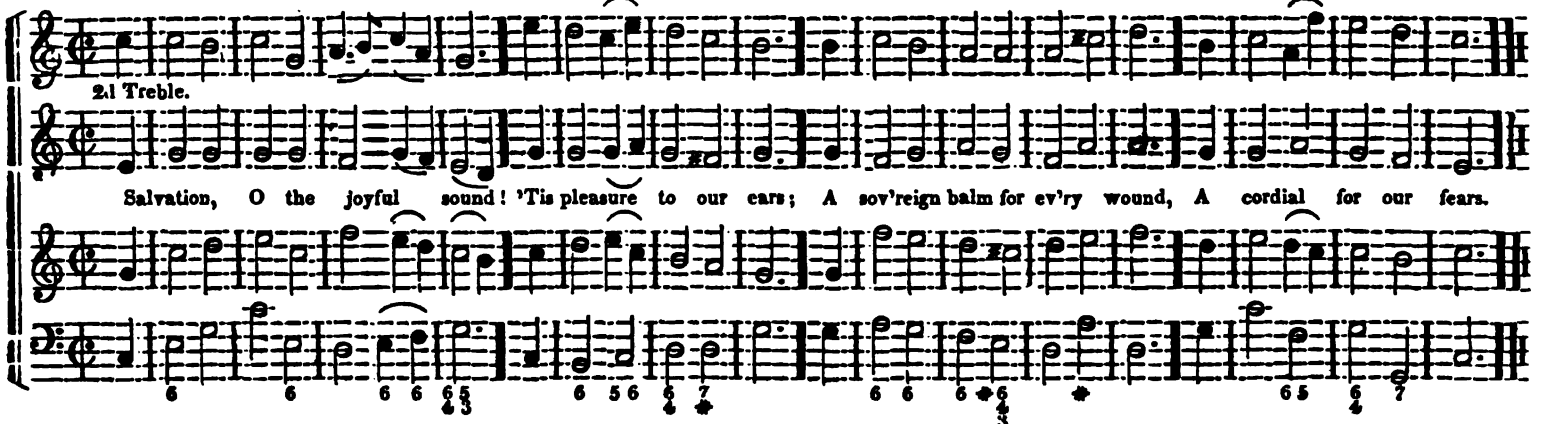


♩ 96. DORCHESTER. C. M.
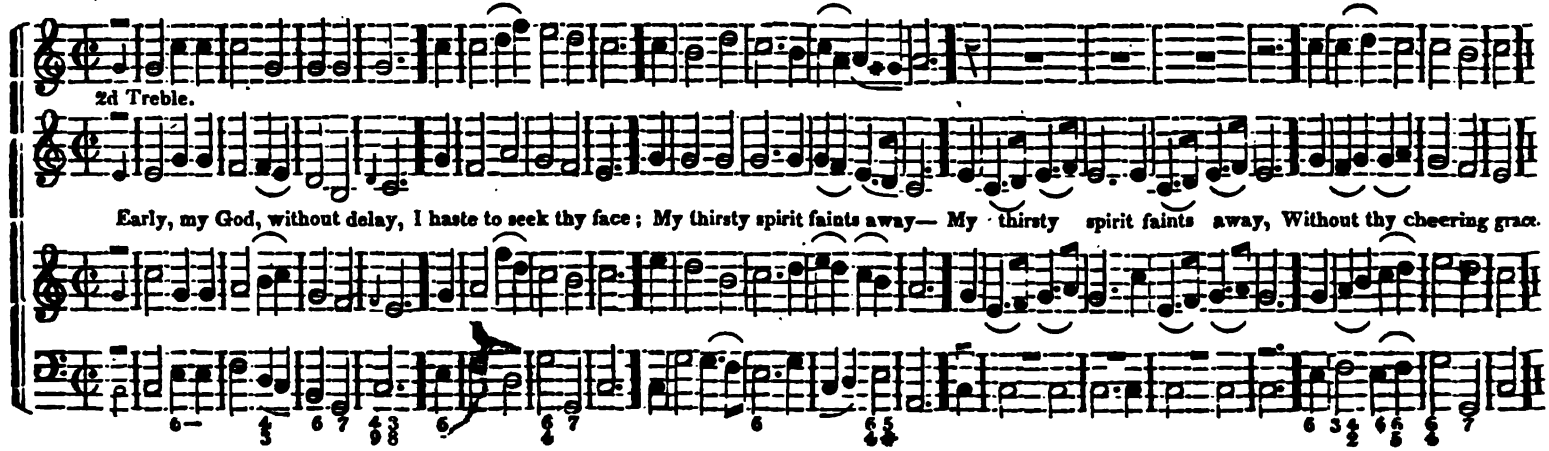


96.
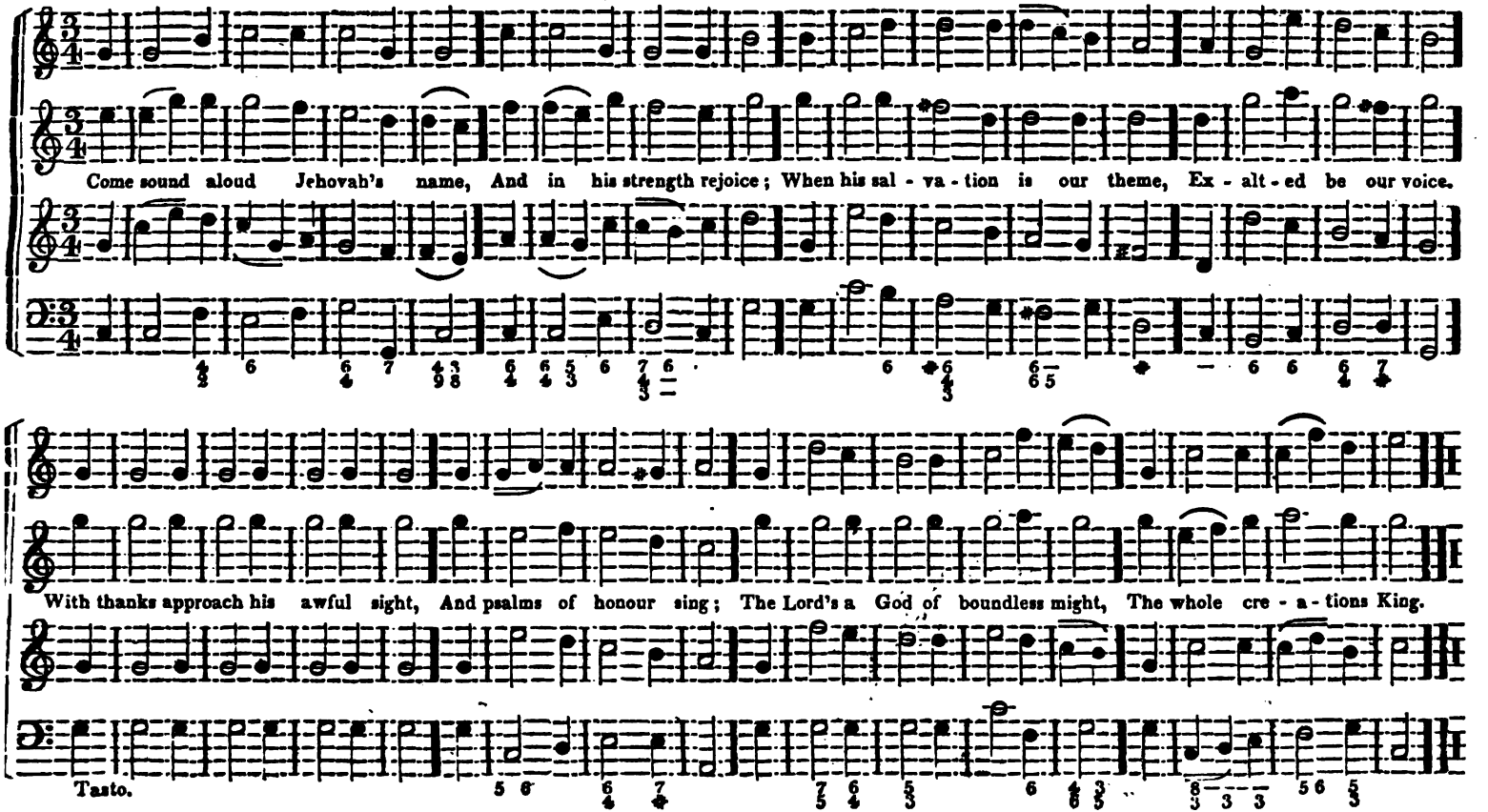
DEERFIELD. C. M.
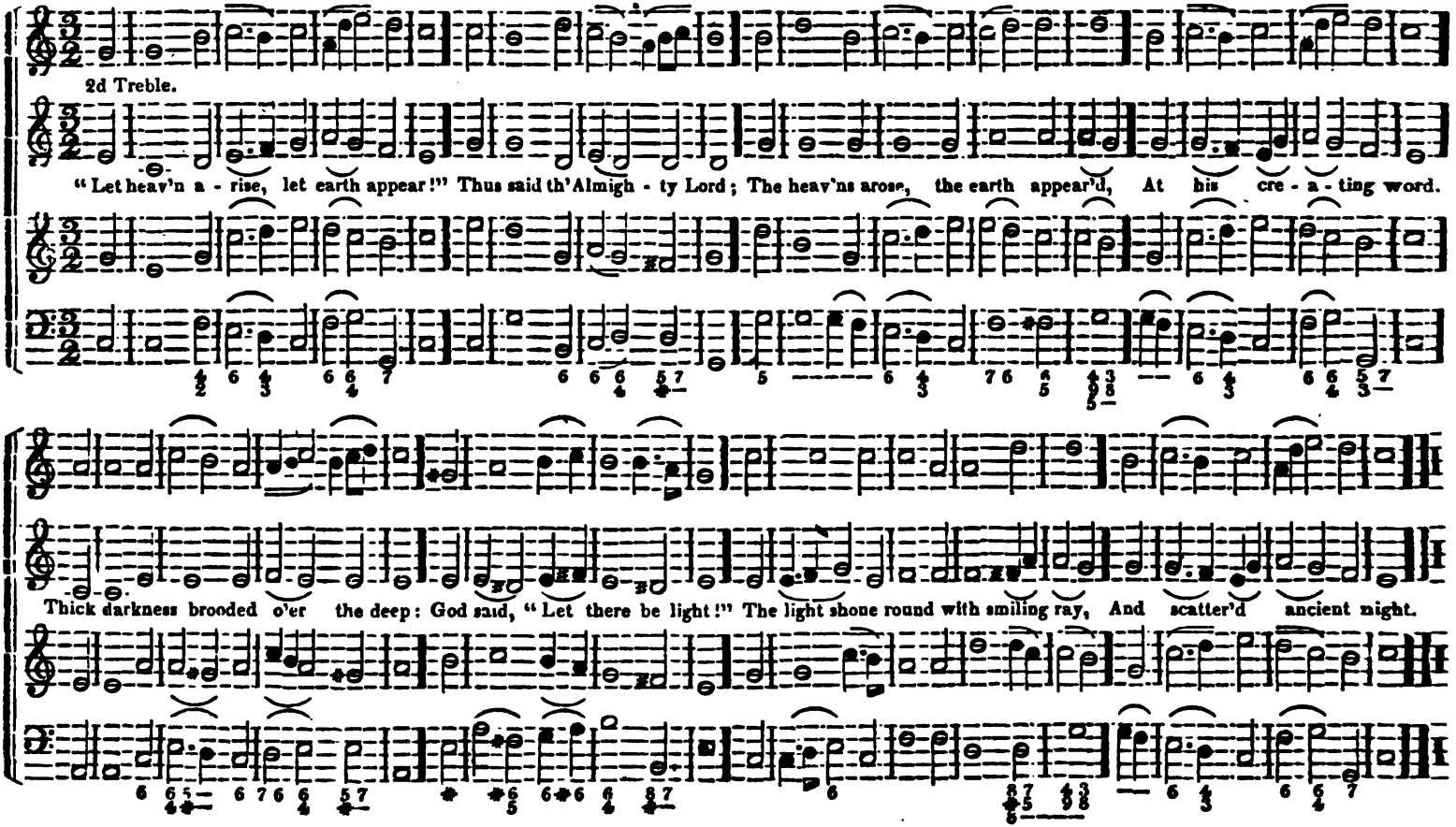


84.

LANESBORO' C. M.

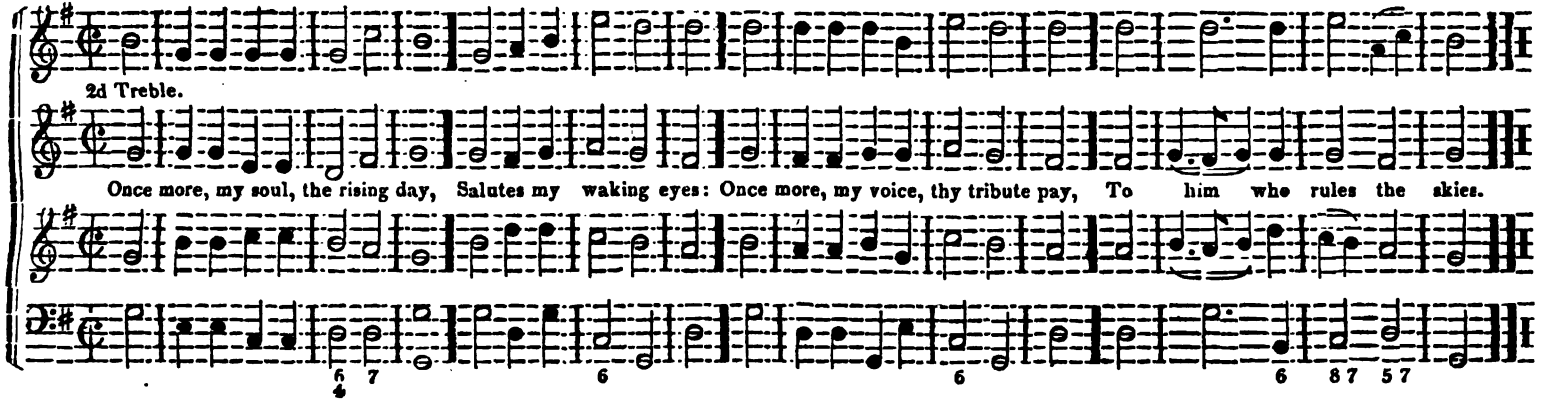



Come sound aloud Jehovah's name, And in his strength rejoice; When his sal - va - tion is our theme, Ex - alt - ed be our voice.
With thanks approach his awful sight, And psalms of honour sing; The Lord's a God of boundless might, The whole cre - a - tions King.
Tasto.
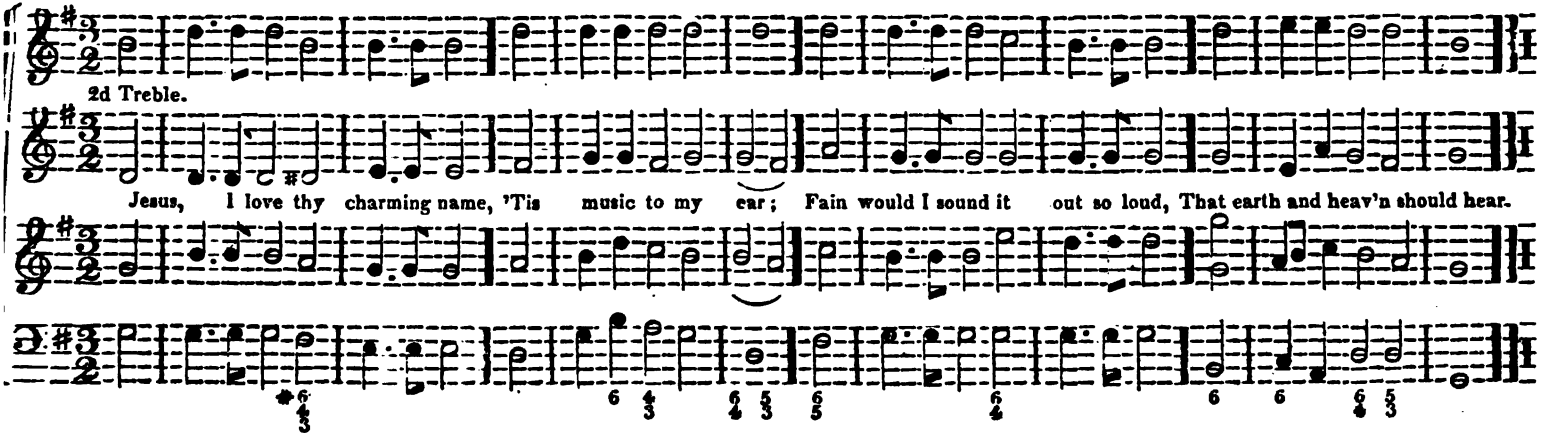
96. St. MATTHEW's. C. M. [Two Stanzas.] Dr. Croft.
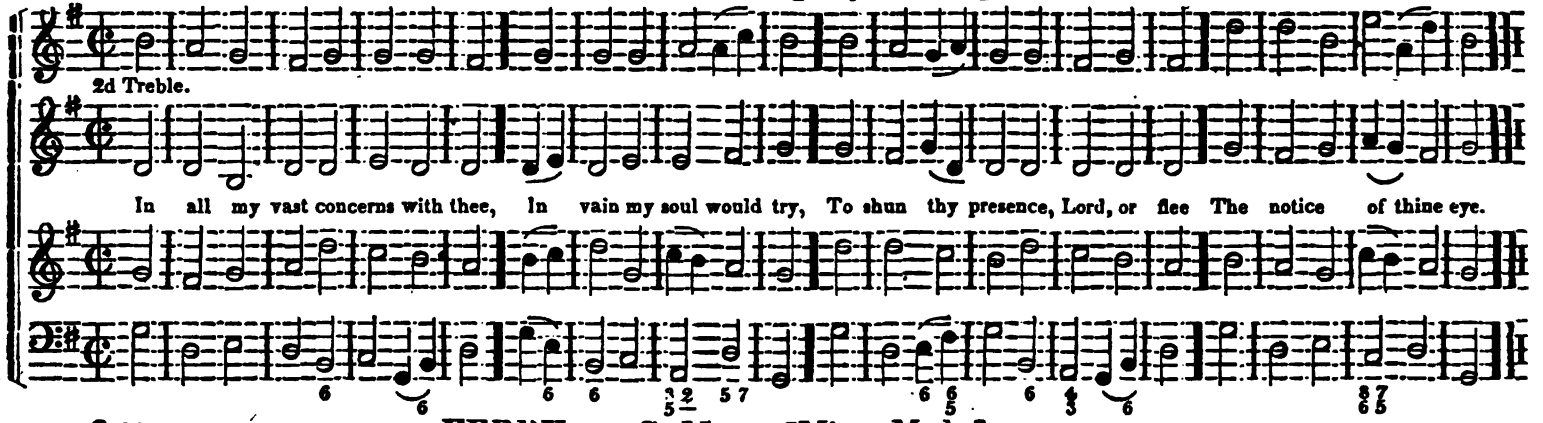


80. **PETERBOROUGH. C. M.**
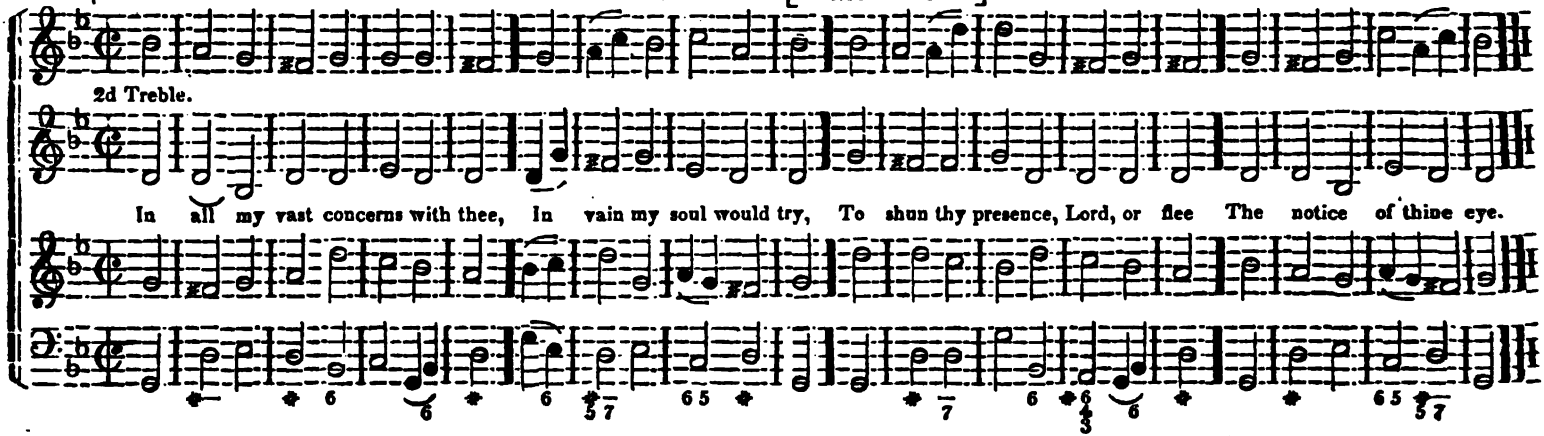


80. **ARLINGTON. C. M.** Dr. Arne.
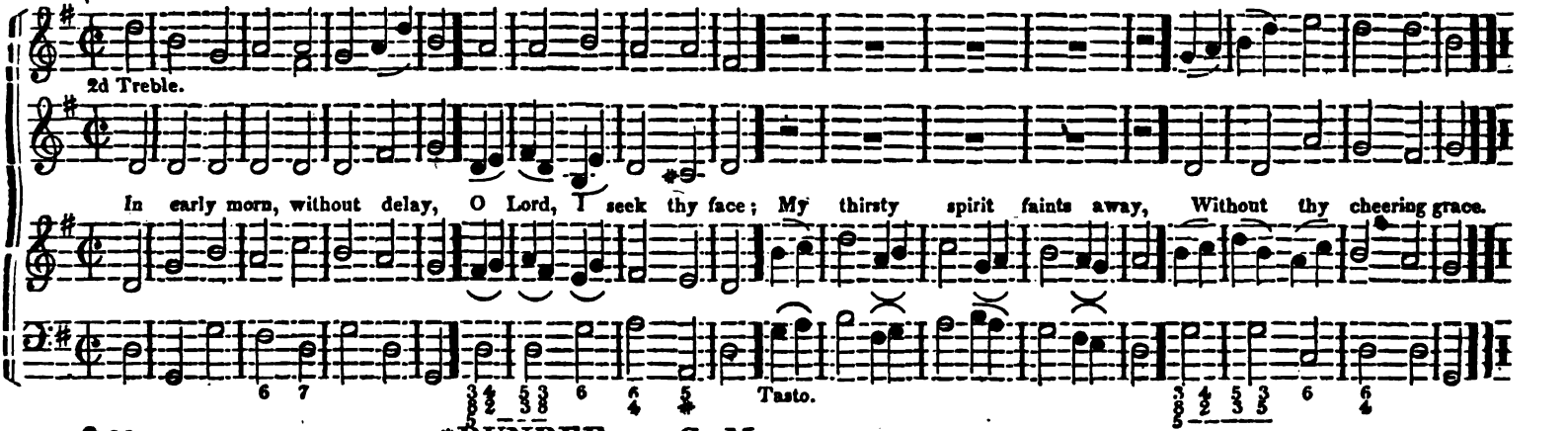


P 88. **FERRY.** C. M. [Major Mode.] Webbe.



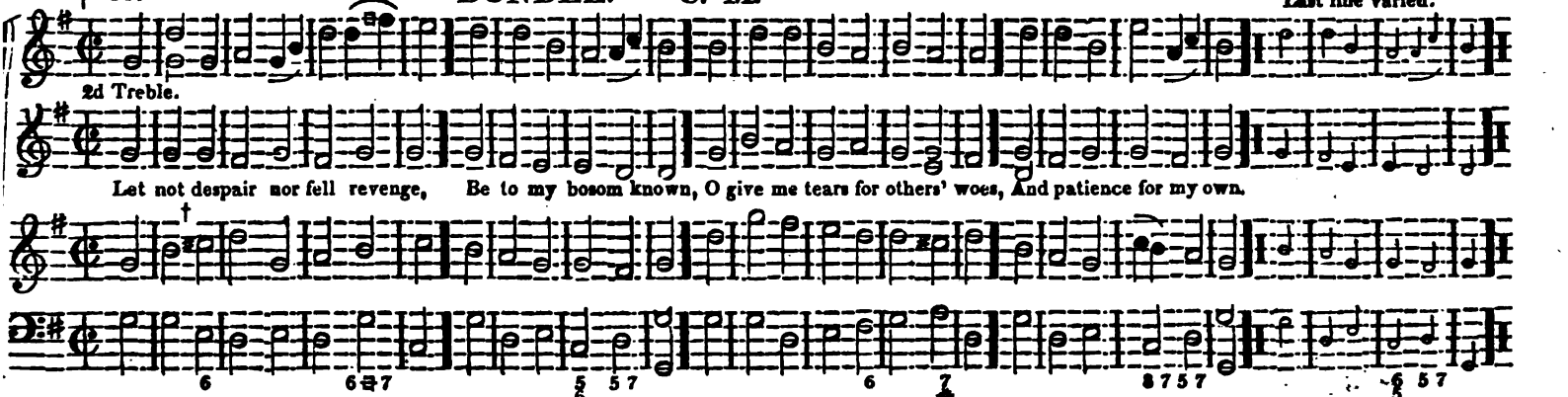
P 80. **FERRY.** C. M. [Minor Mode.]





80. *DUNDEE. C. M.
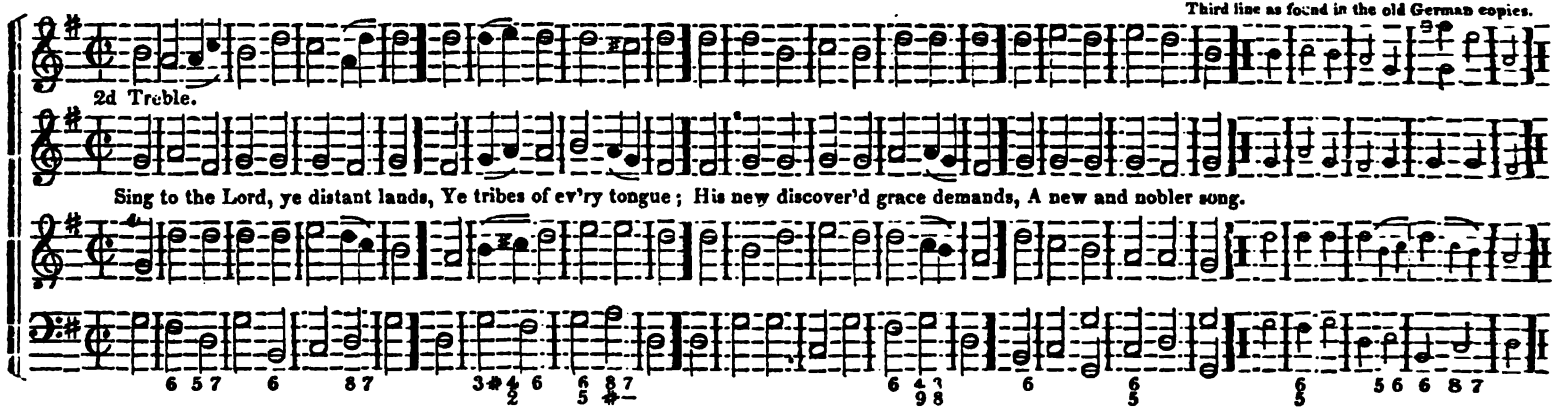
Last line varied.



* In the old European books of psalmody, this admirable tune is called French; the sharp in the first line of the melody is omitted, and the last line is like that which is here printed at the end of the staff. The key of F [in which the tune is generally written] is, perhaps, the best for most choirs. † Sharp or natural.

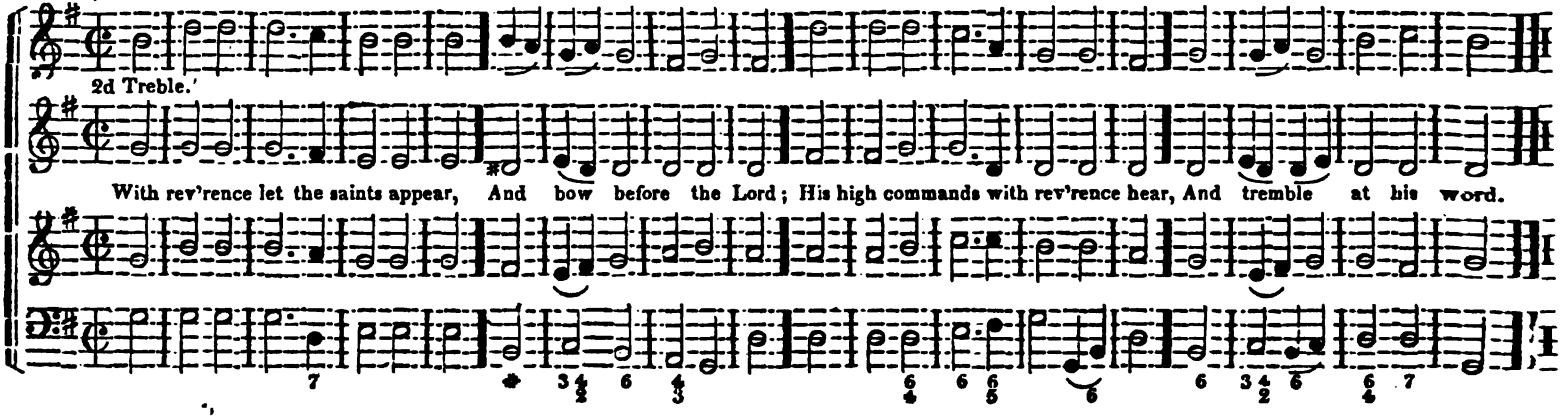
94. ***LUTZEN. C. M.** **Martin Luther.**

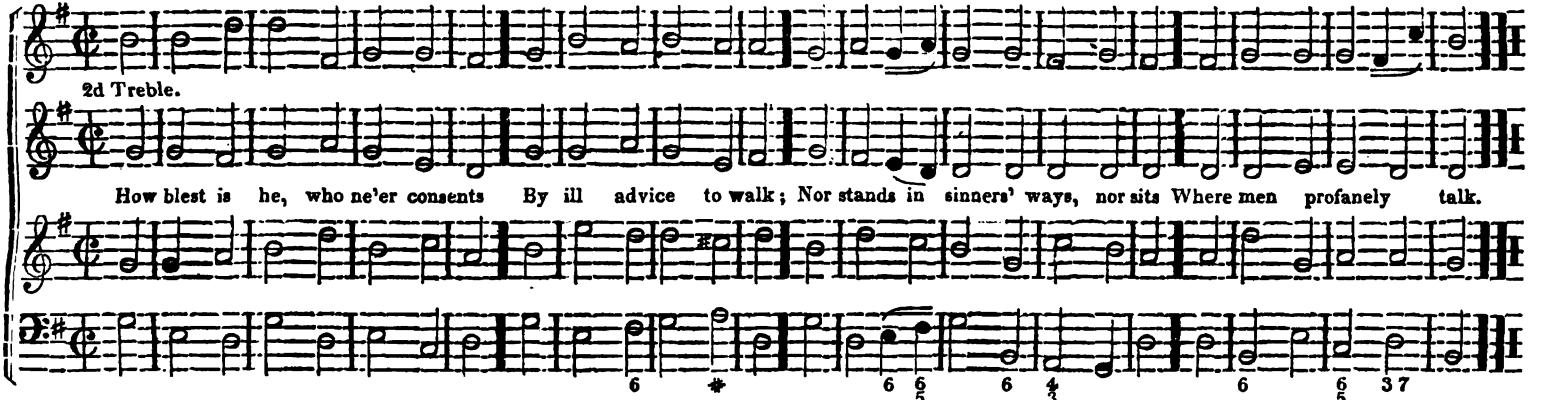
Third line as found in the old German copies.



* The melody of this tune (with the exception of the third line) has here been restored to its original form. It is found among the old German Chorals, and was without doubt composed by Luther.
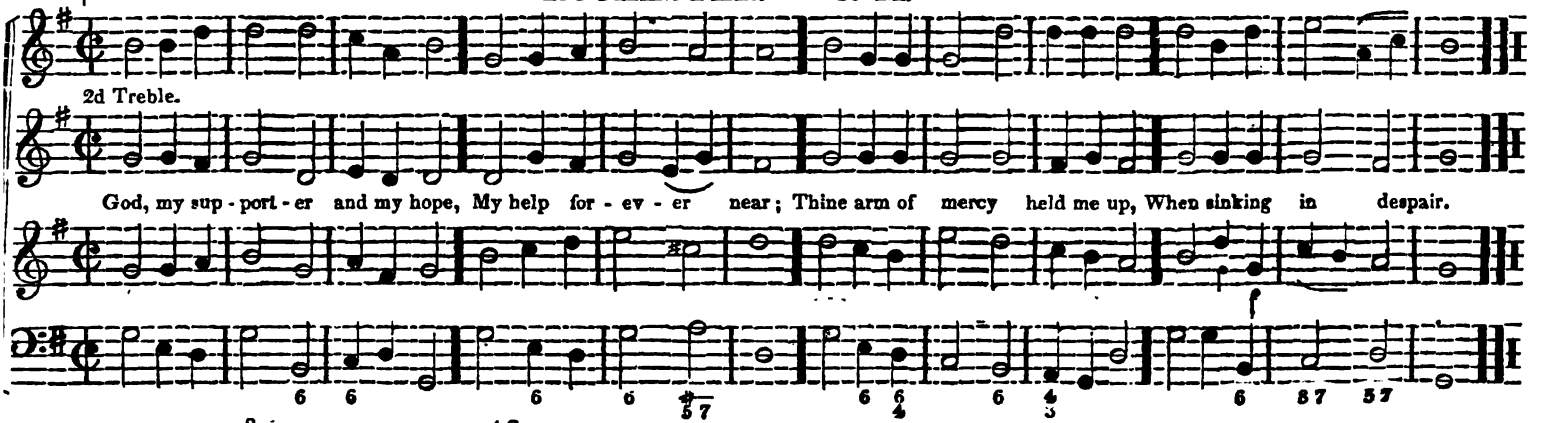
88. **SPENCER. C. M.**
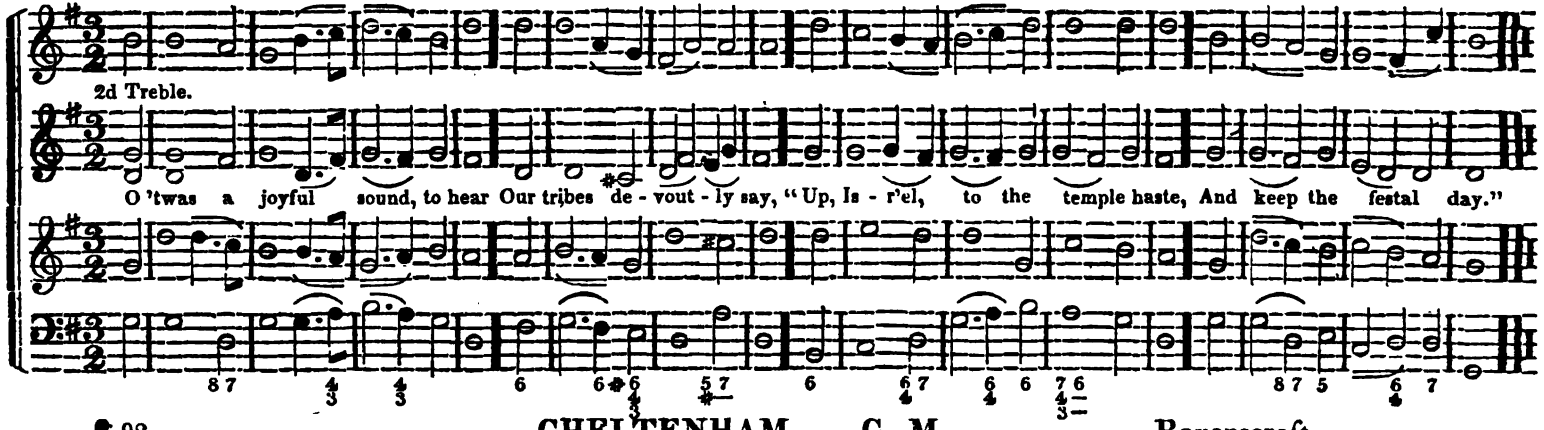




* From "The whole Book of Psalms," published by Thomas Ravenscroft, London, 1633.

80. ROCHESTER. C. M.



♩ 100.

MEAR. C. M.
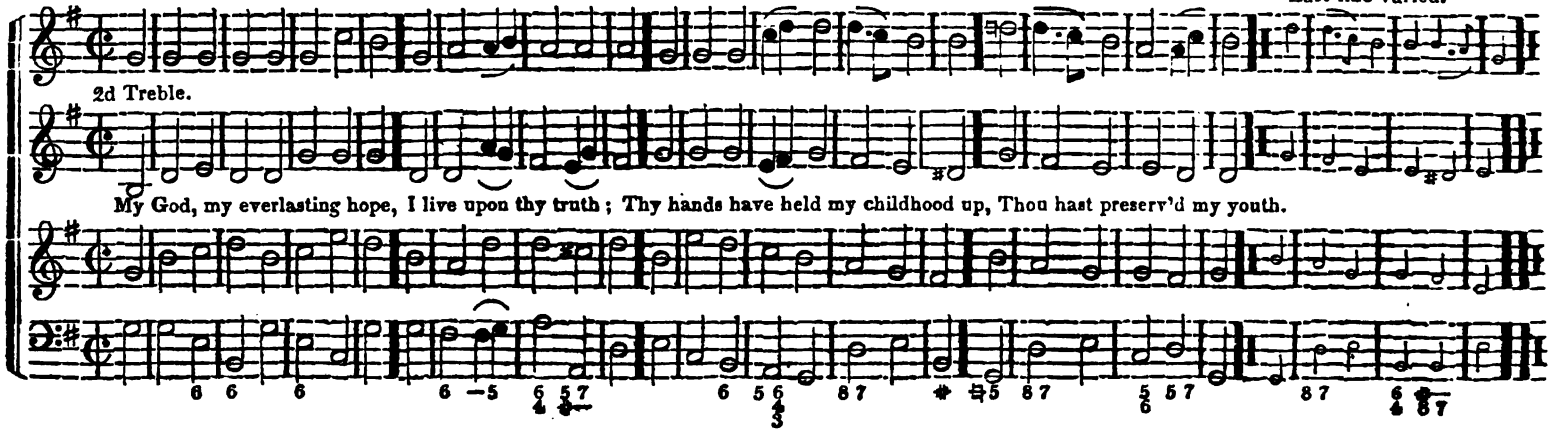


♩ 92.

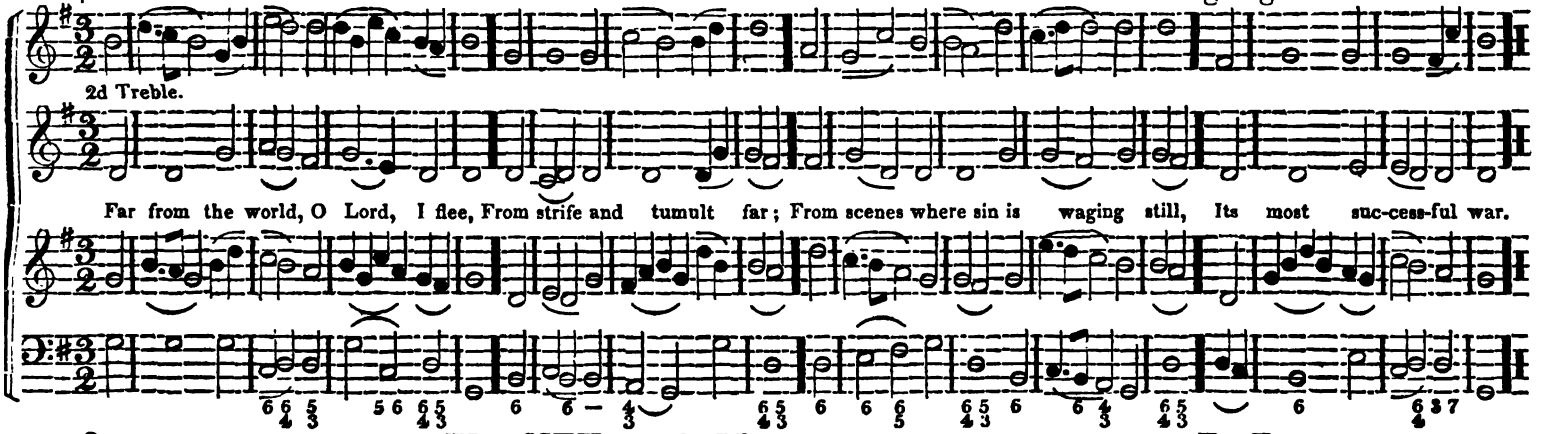
CHELTENHAM. C. M.

Ravenscroft.
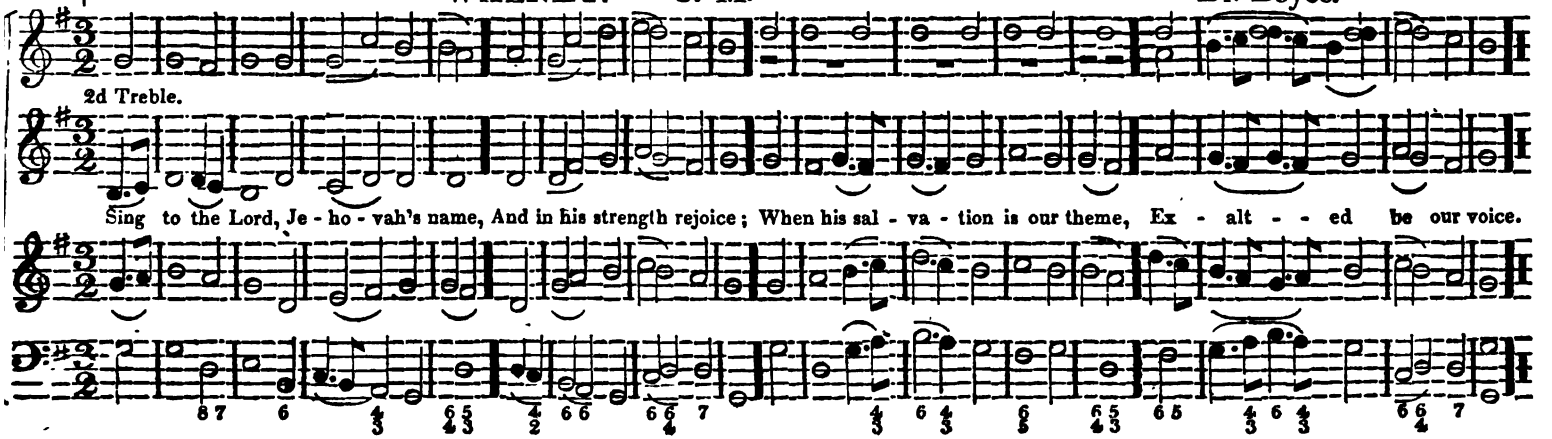
Last line varied.
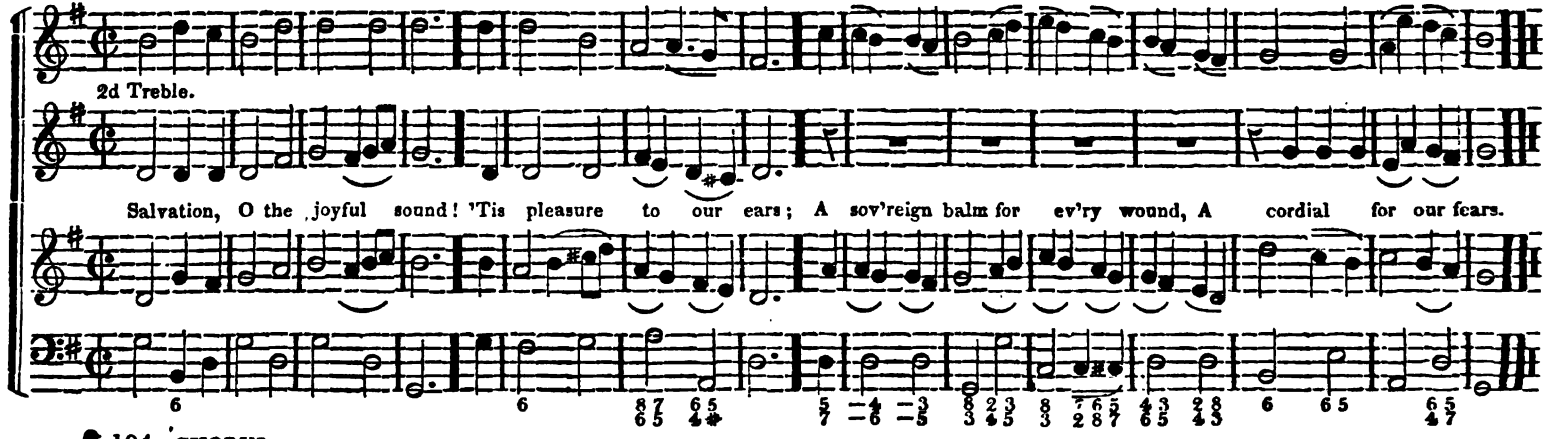


96. **ABINGTON.** C. M. Dr. Heighington.



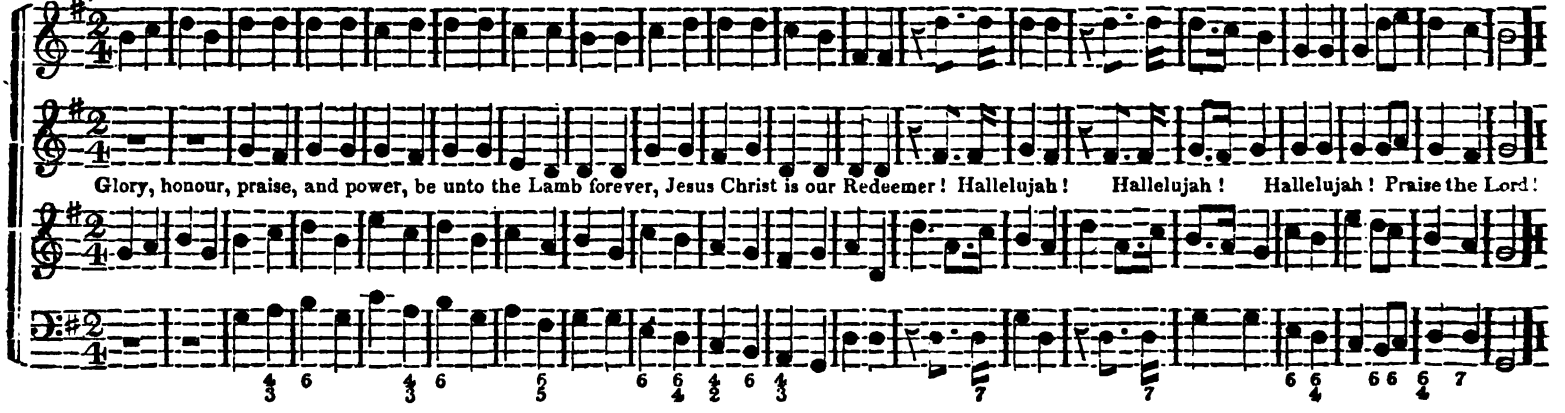
96. **WALNEY.** C. M. Dr. Boyce.

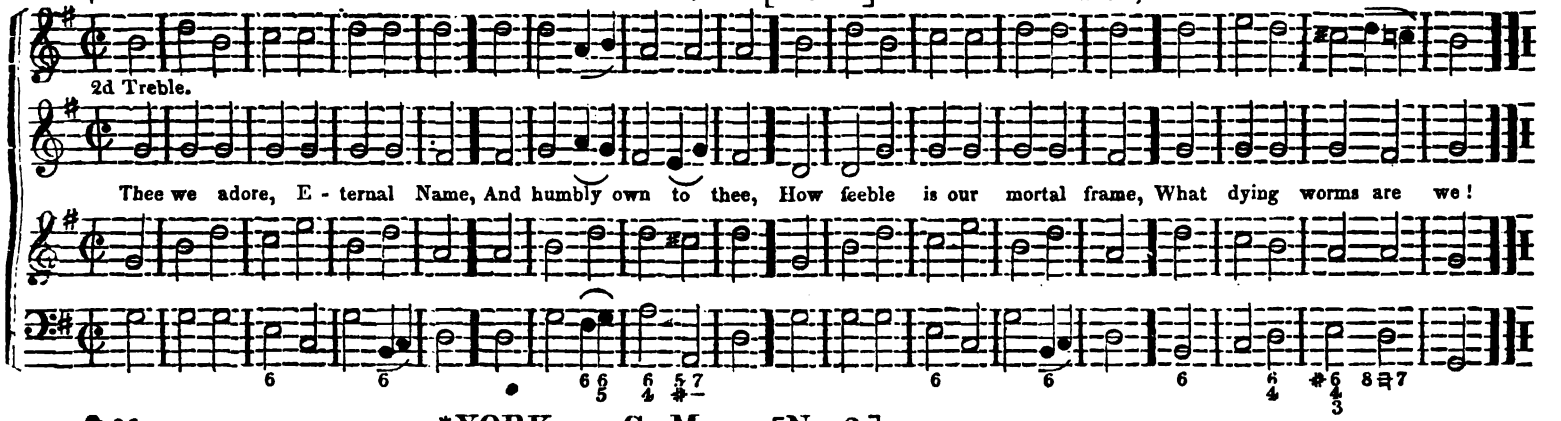


104. **ASHLEY.** C. M. **Dr. Madan.**

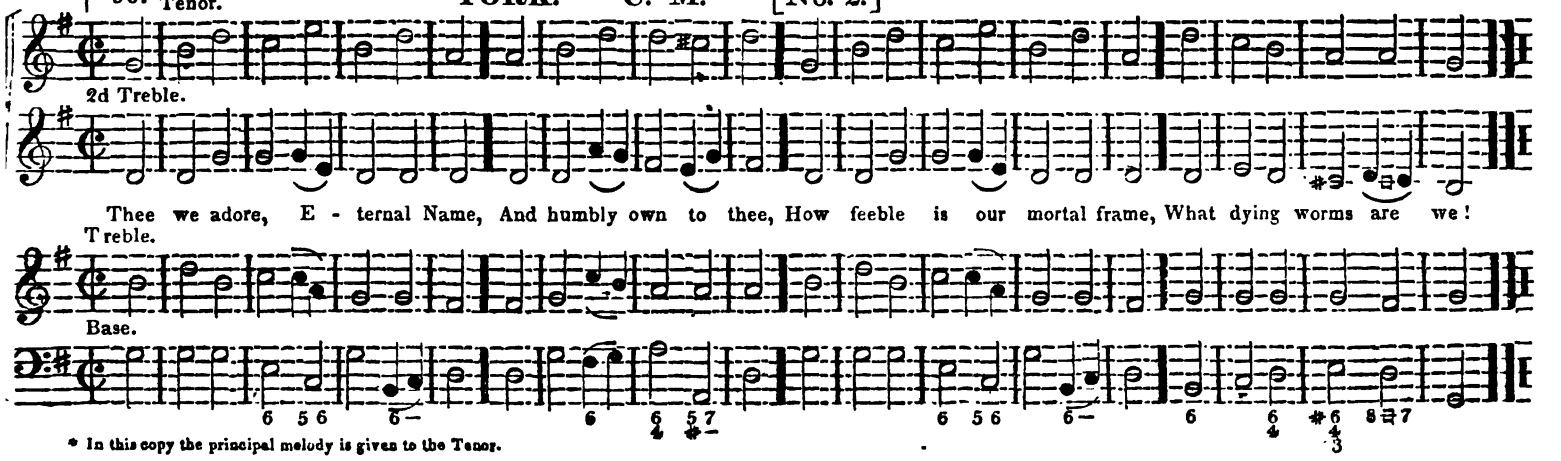


104. CHORUS.
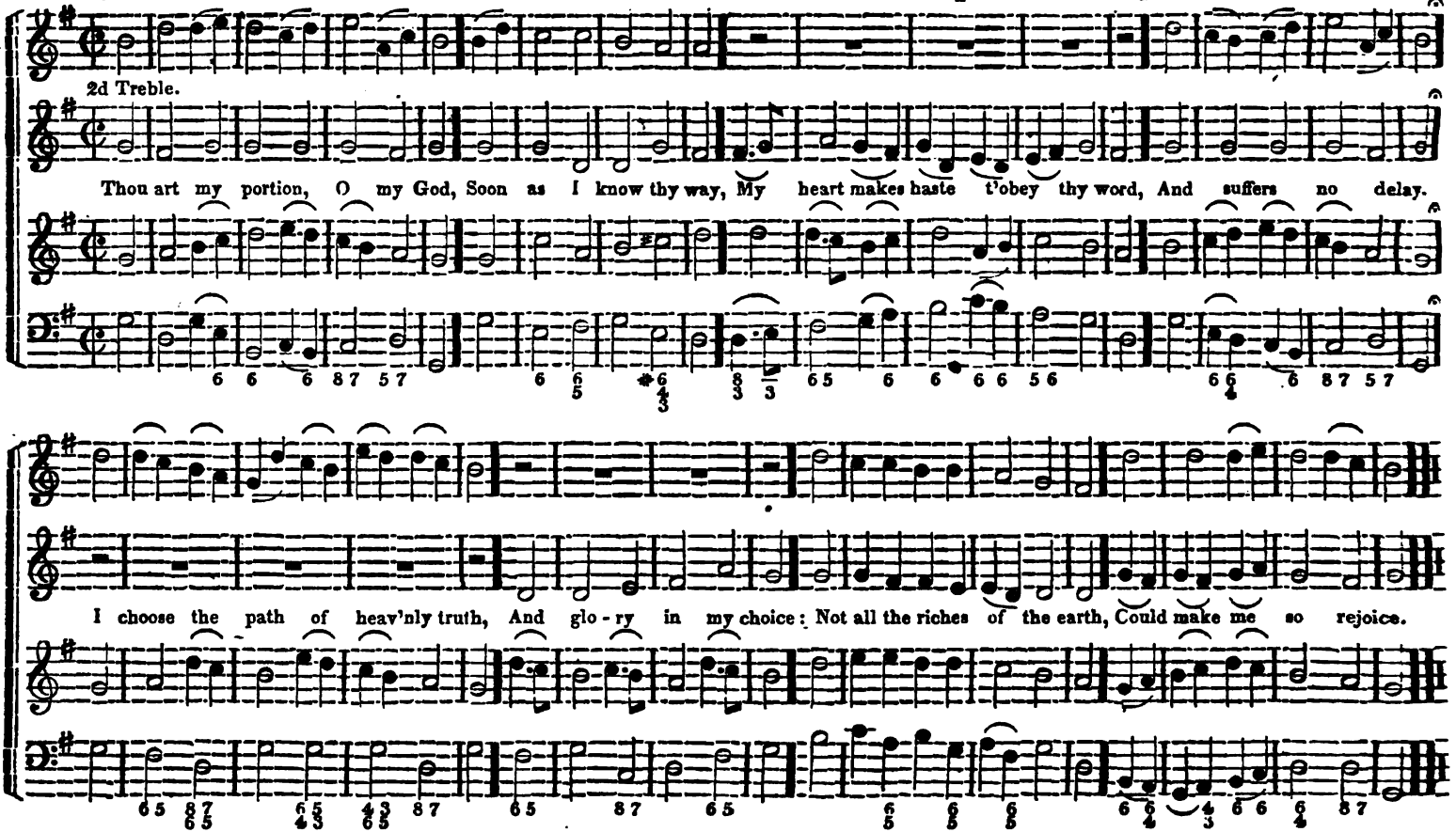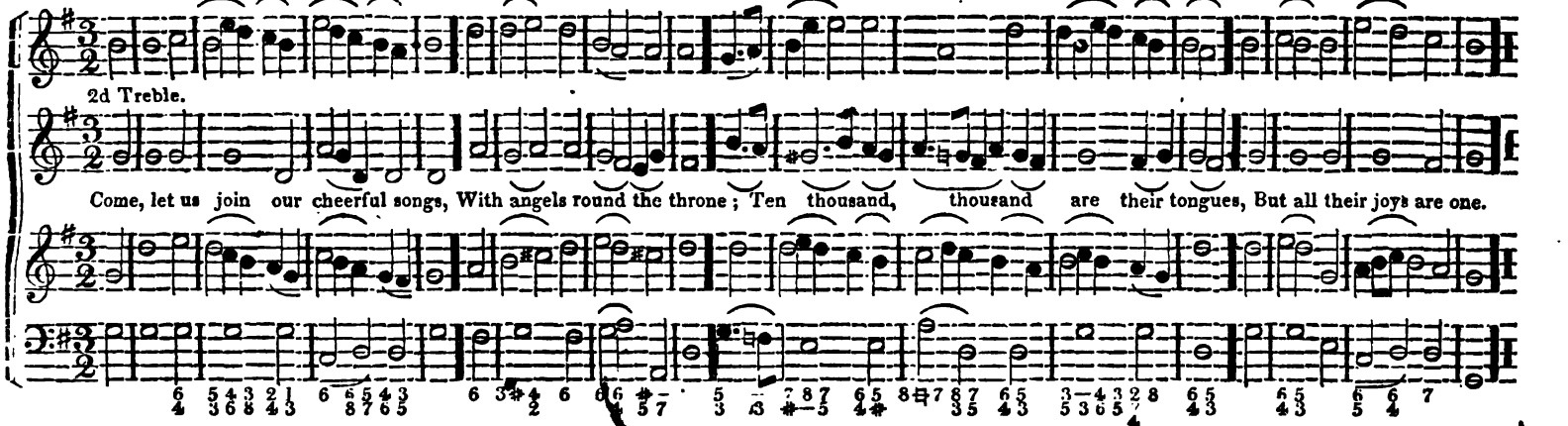




96. Tenor. *YORK. C. M. [No. 2.]
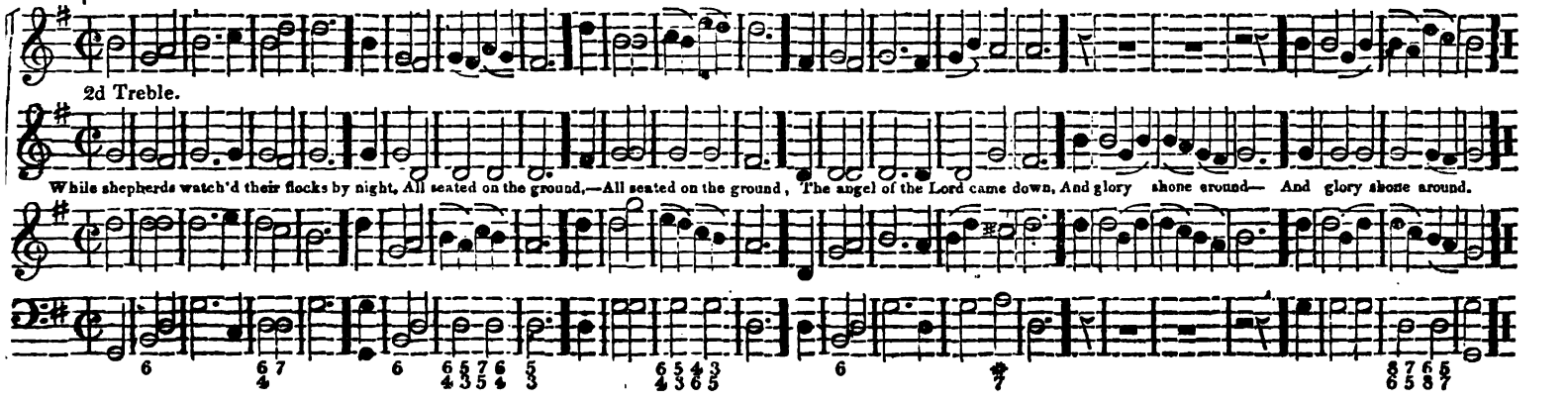


* In this copy the principal melody is given to the Tenor.


2d Treble.
Thou art my portion, O my God, Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no delay.
I choose the path of heav'nly truth, And glo - ry in my choice: Not all the riches of the earth, Could make me so rejoice.

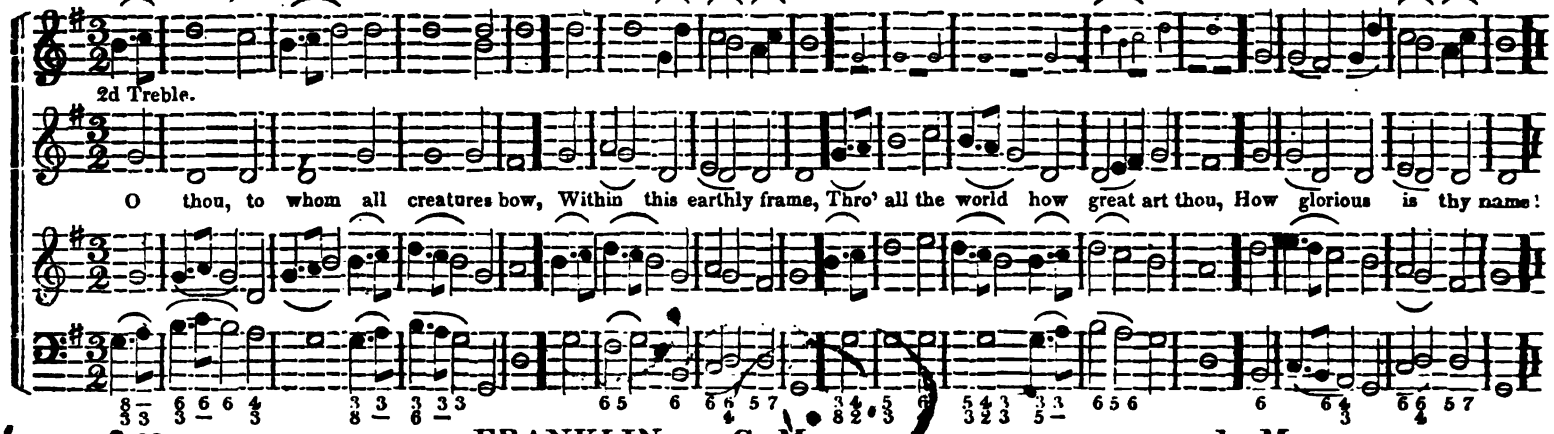
100. **MELODY.** C. M. Leach.
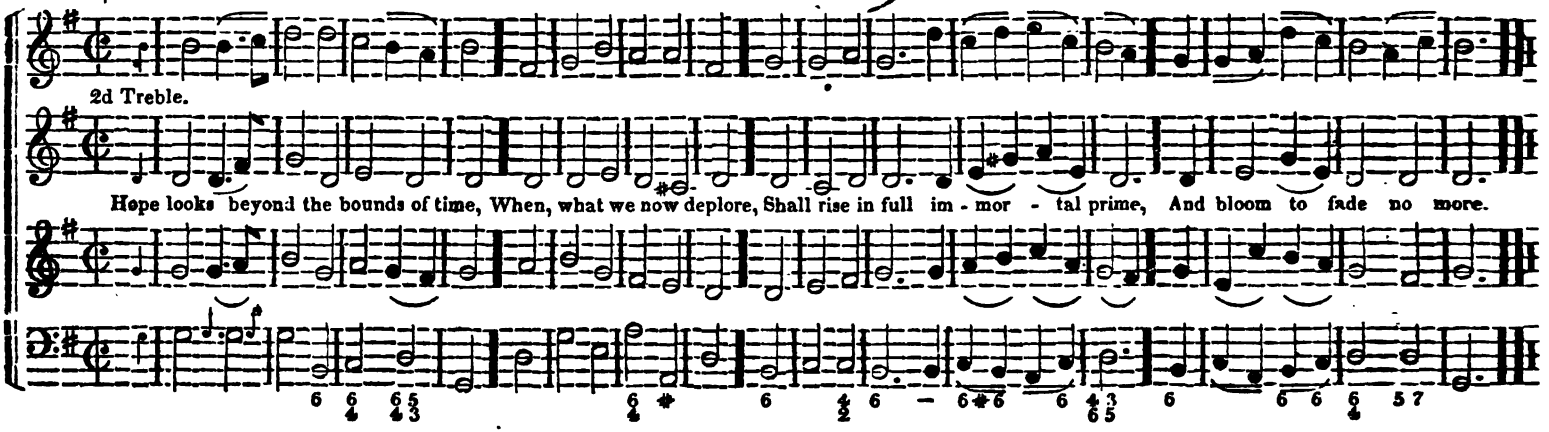


96. **BETHLEHEM.** C. M. Dr. Madan.



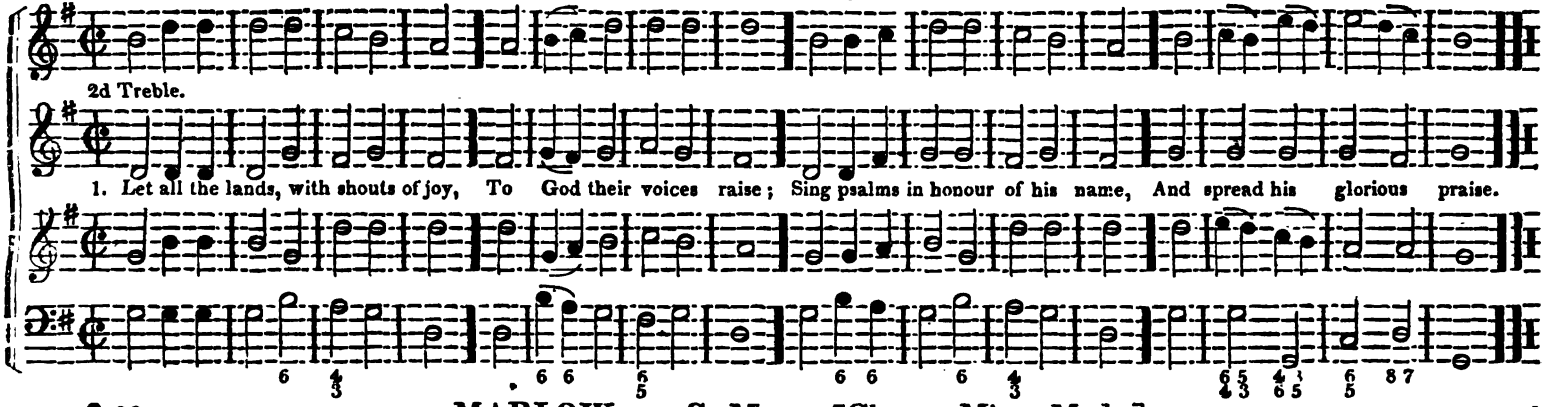
96. **St. MARTIN's. C. M.** Tansur.



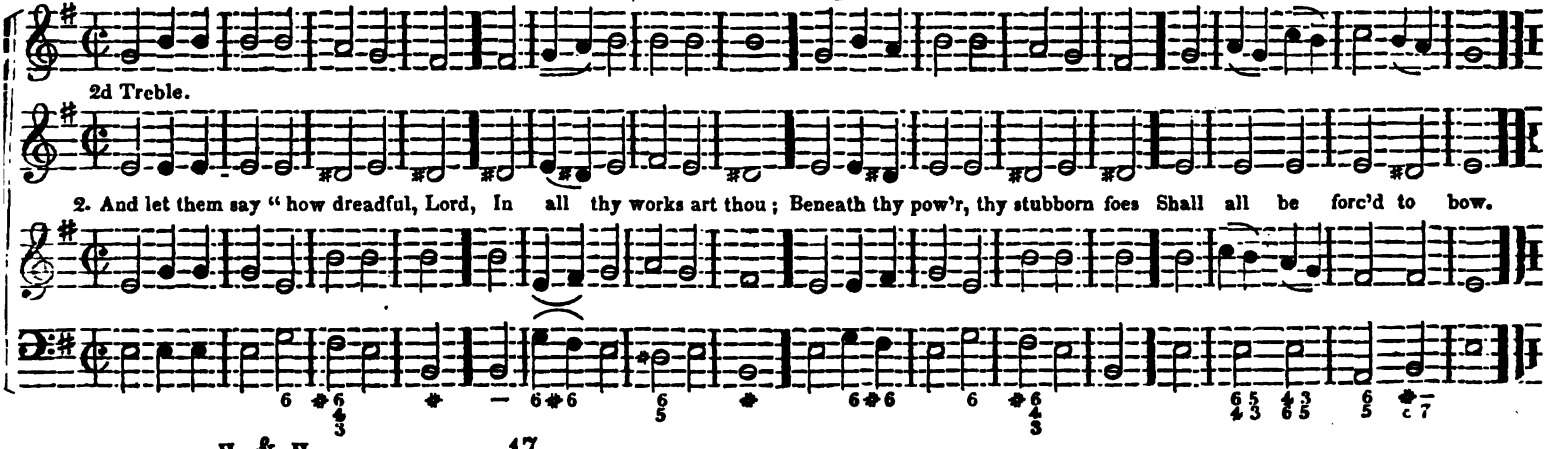
88. **FRANKLIN. C. M.** L. Mason.



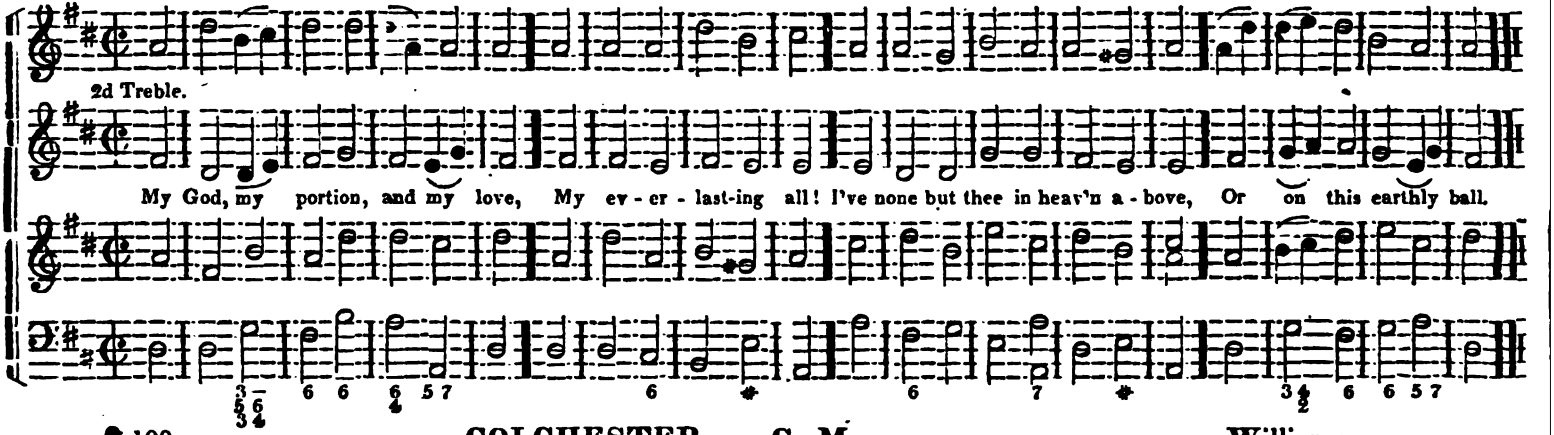
100. **MARLOW.** C. M. [Chant—Major Mode.]



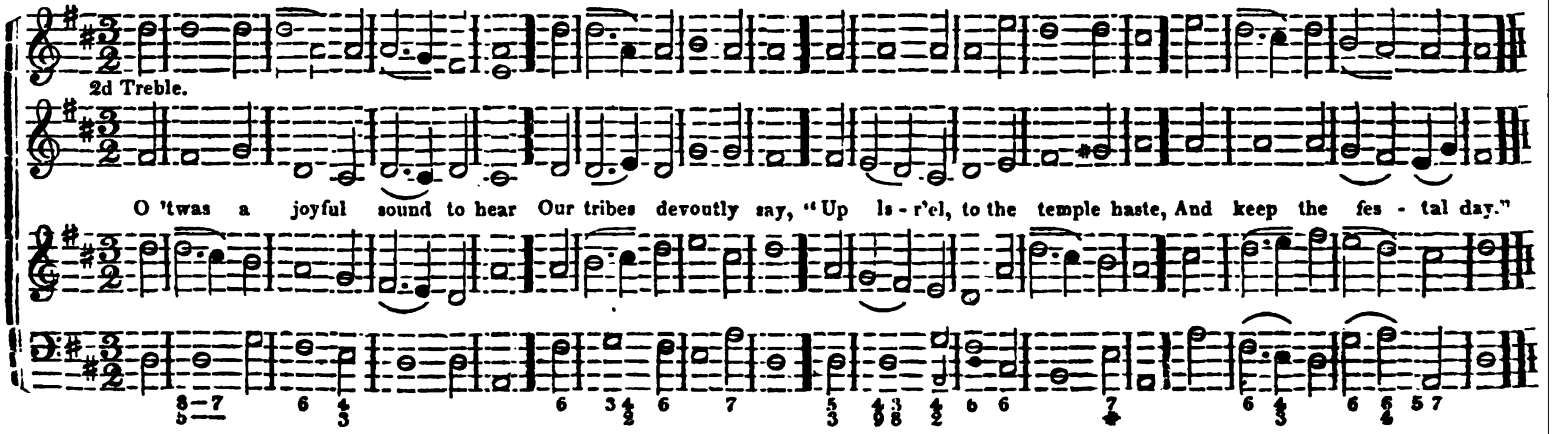
92. **MARLOW.** C. M. [Chant—Minor Mode.]
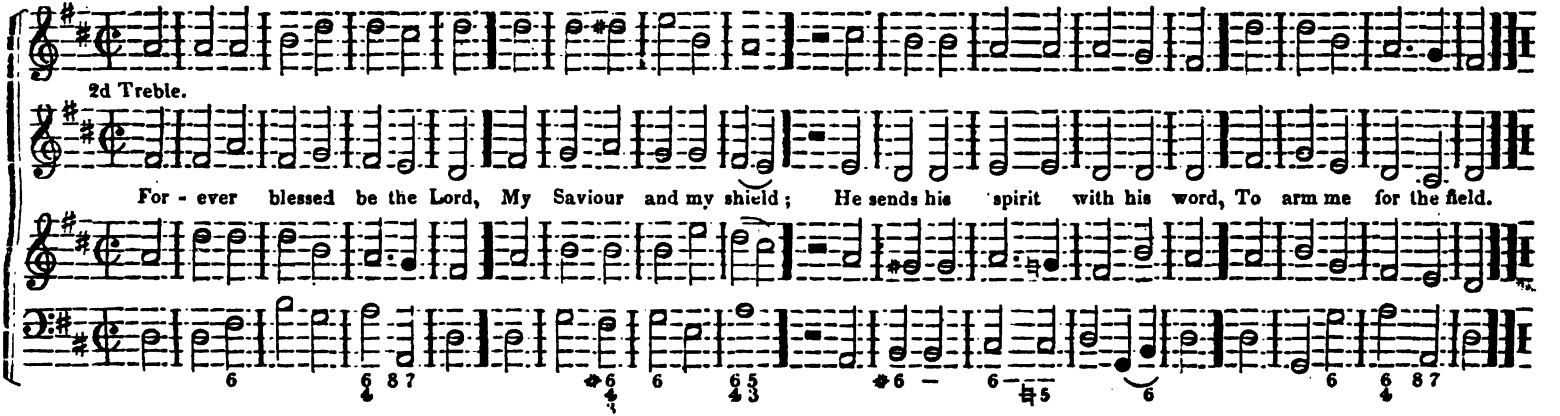


96. **St. ANN's. C. M.** Dr. Croft.
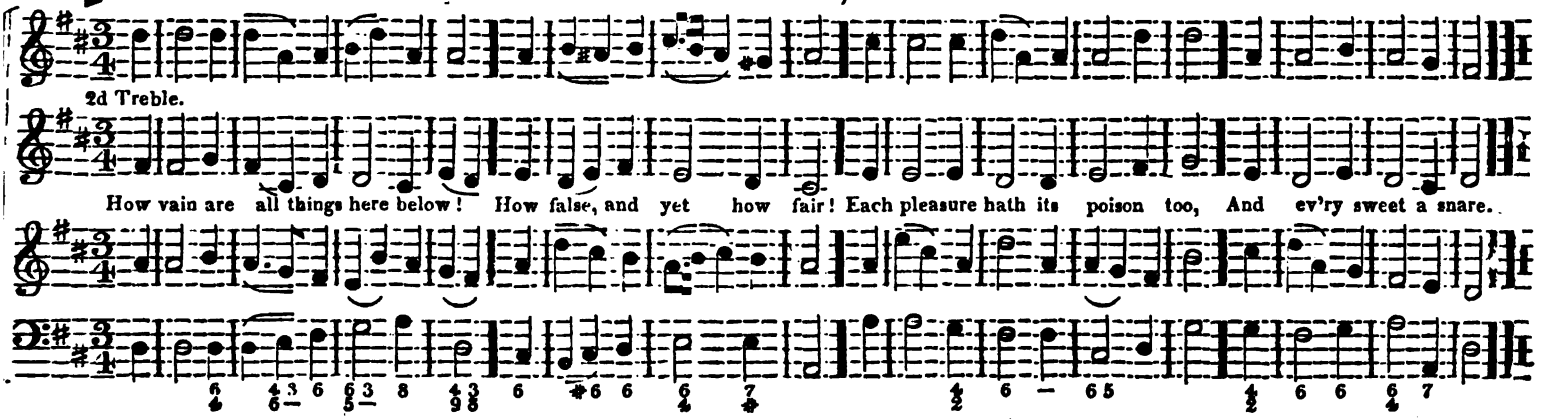


100. **COLCHESTER. C. M.** Williams.





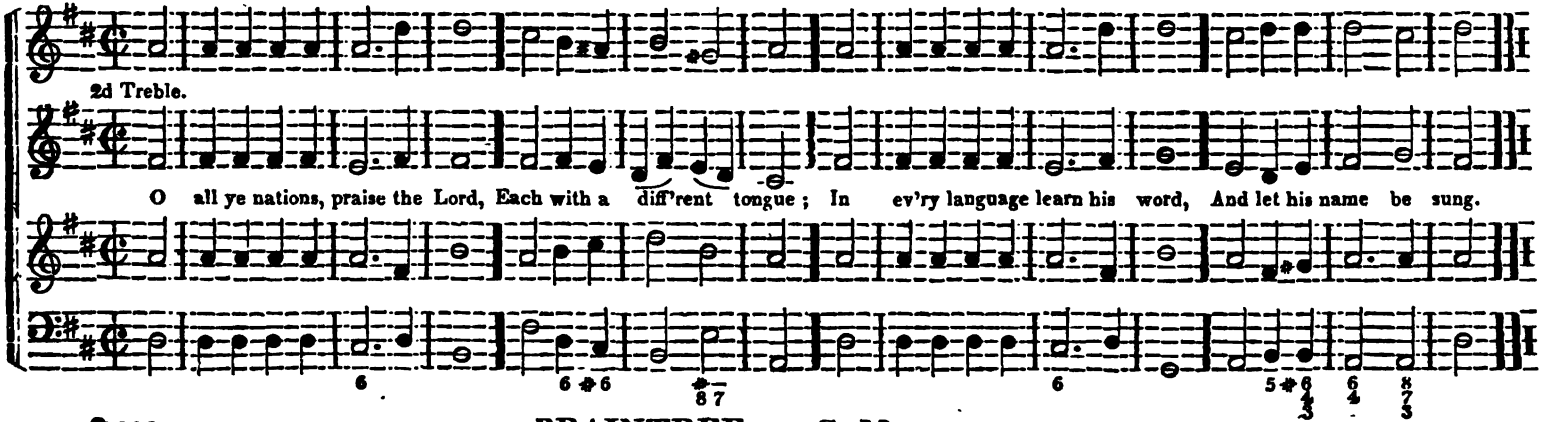
108. BOWDOIN. C. M,



88.
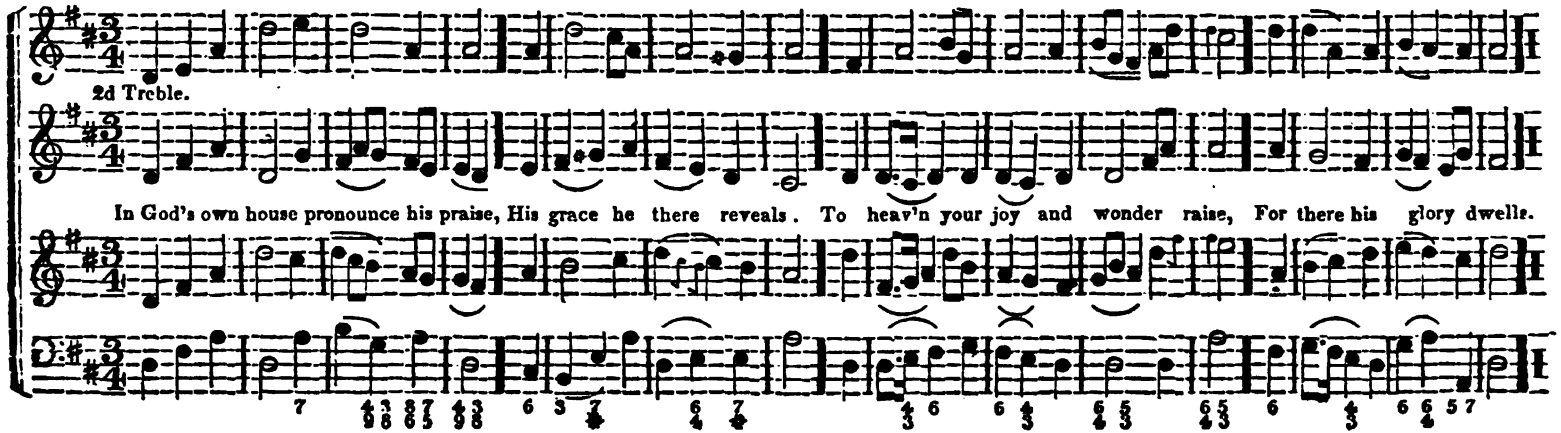
TALLIS' CHANT. C. M.

Tallis.

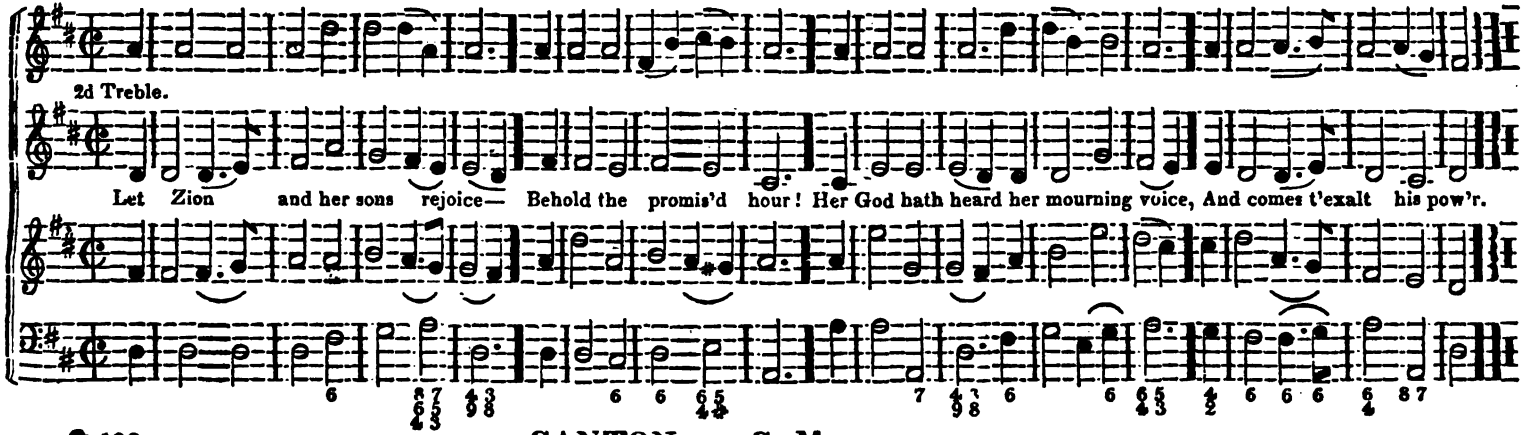


112.
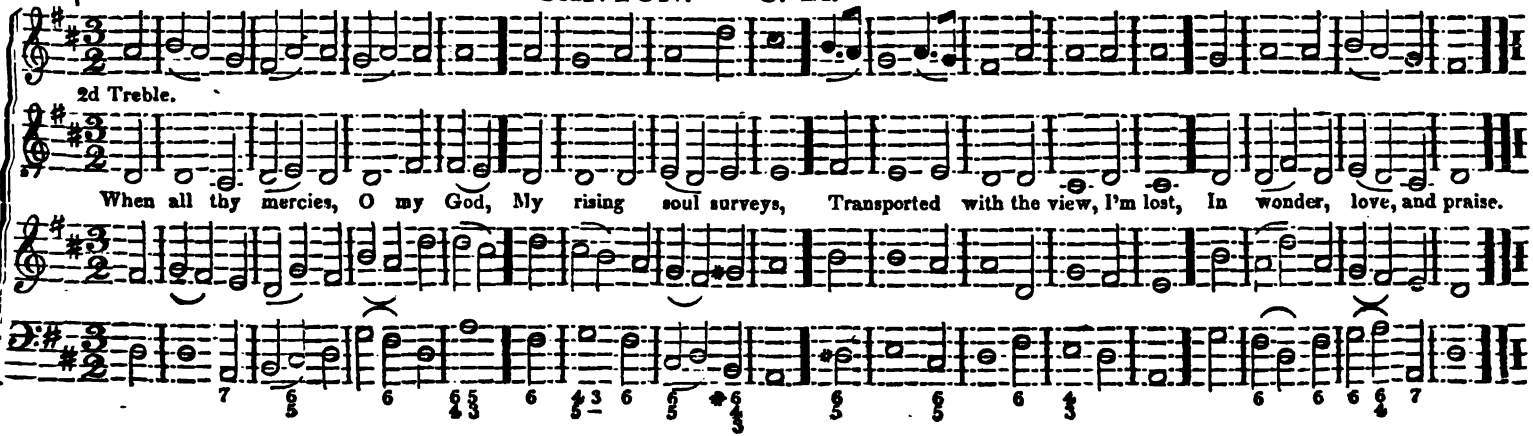
BRAINTREE. C. M.



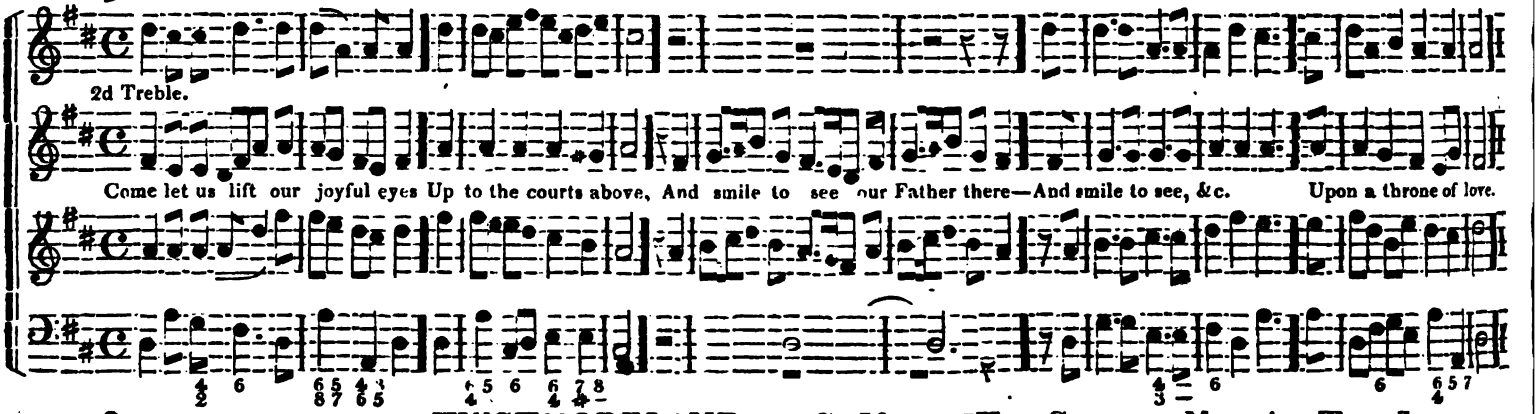
104. **BALDWIN. C. M.**



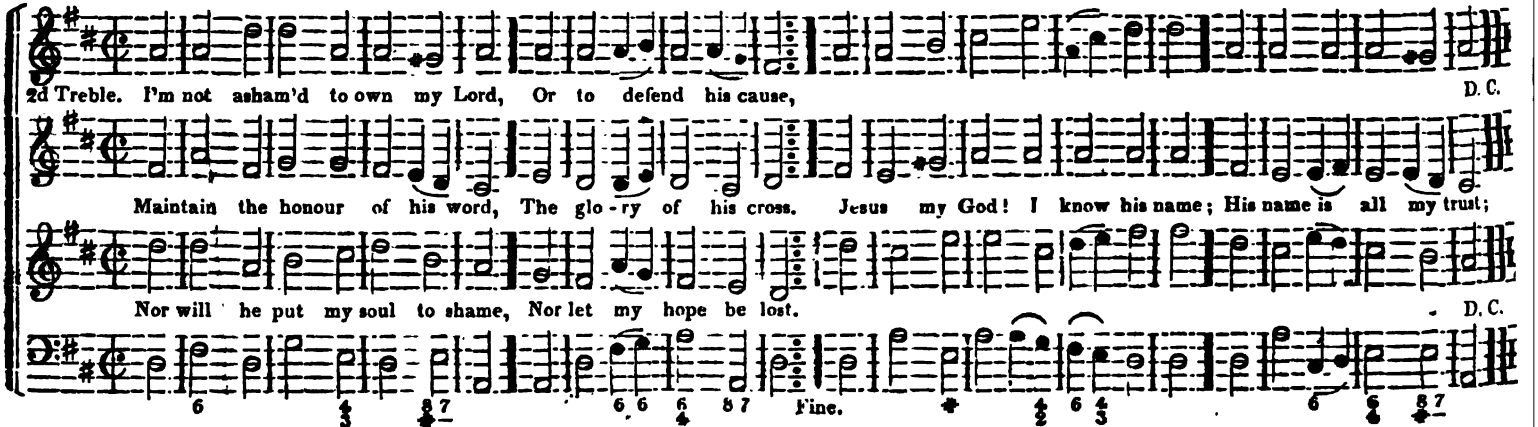
100. **CANTON. C. M.**
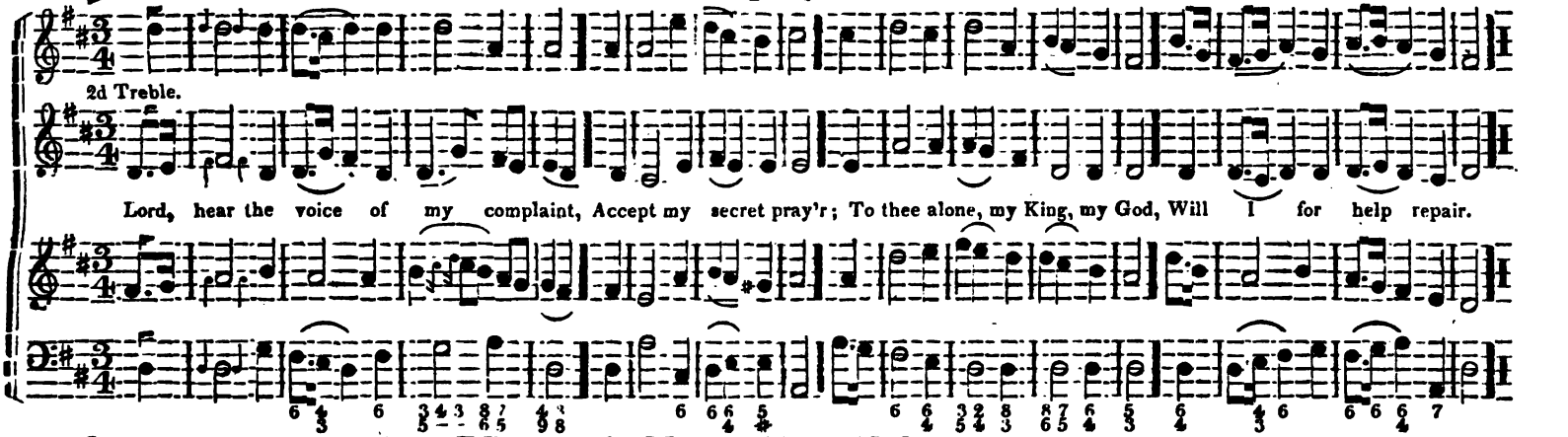


100. **CONWAY. C. M.**
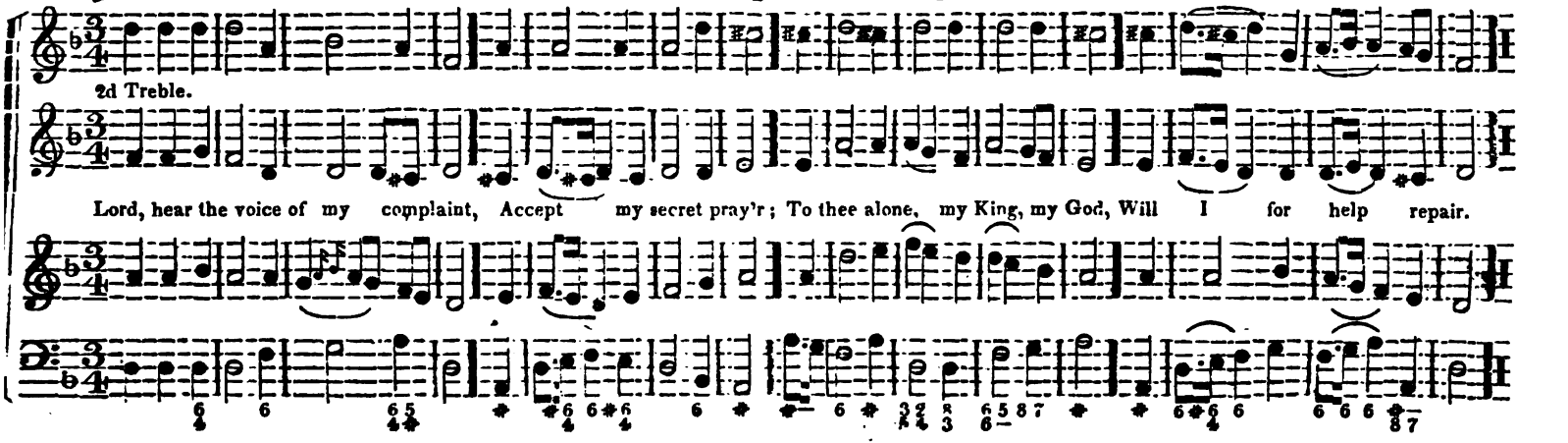


100. **WESTMORELAND. C. M.** [Two Stanzas—Moravian Tune.]



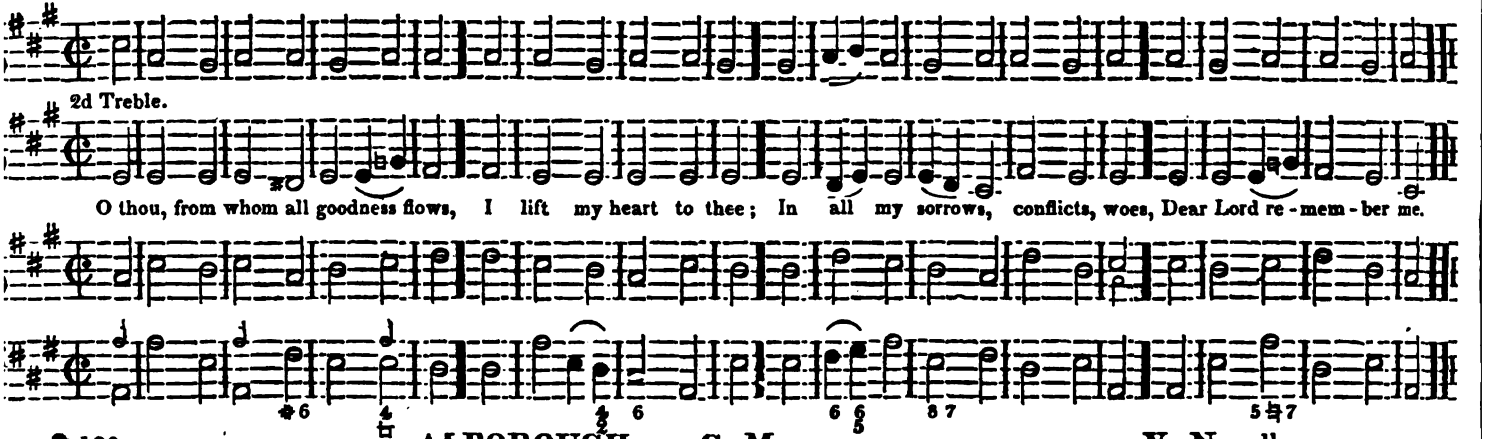
100. **HOWARD's. C M. [Major Mode] Mrs. Cuthbert.**



88. **HOWARD's. C. M. [Minor Mode.]**

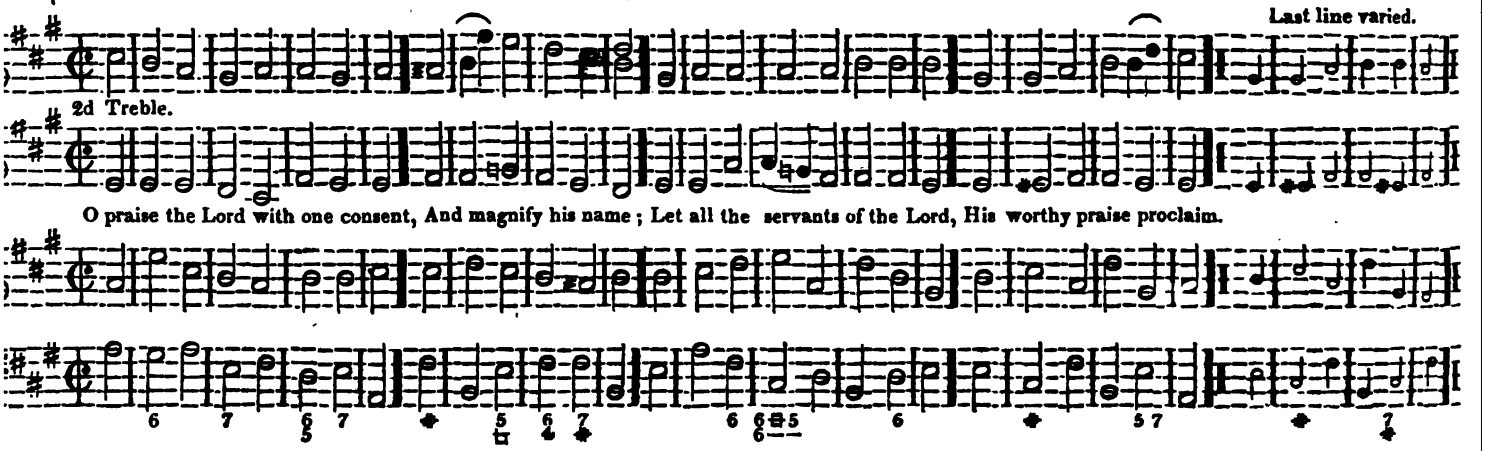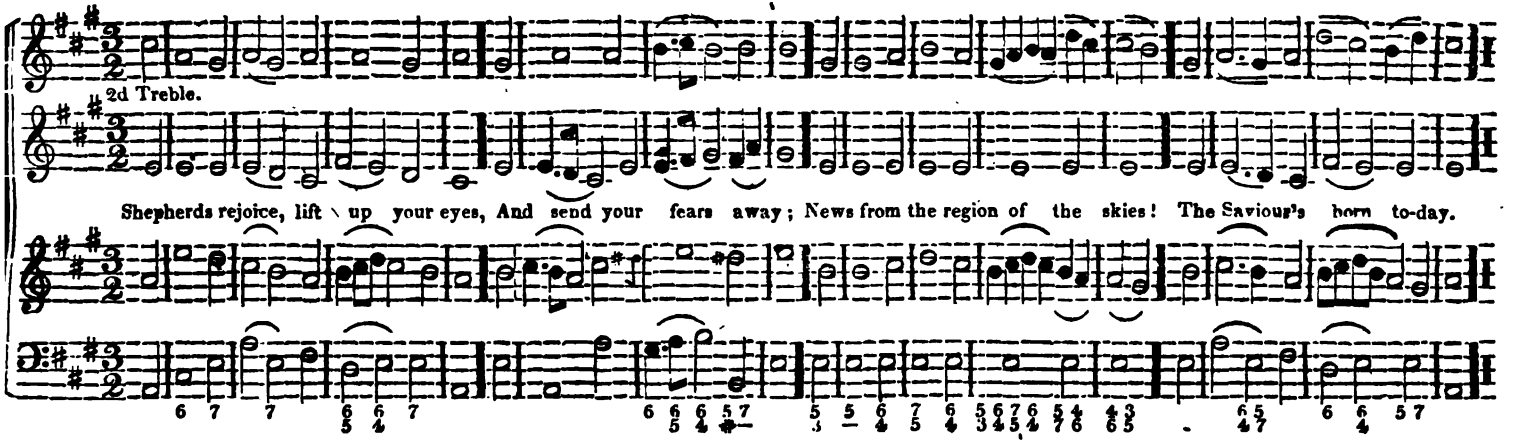


80. **CANTERBURY. C. M.** Ravenscroft.



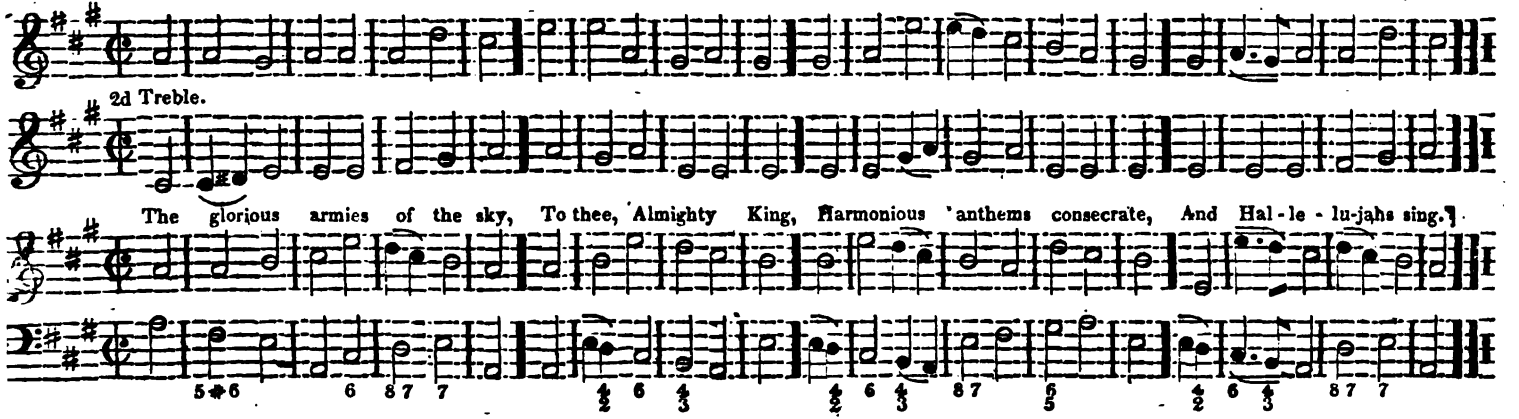
100. **ALBOROUGH. C. M.** V. Novello.

Last line varied.
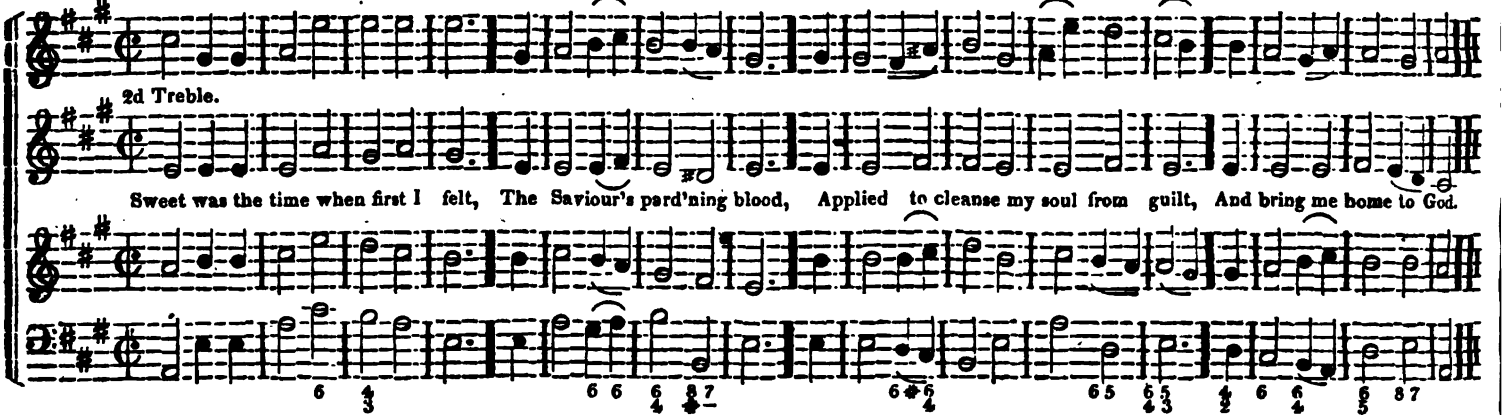




100. STAMFORD. C. M. W. Tansur.



96.
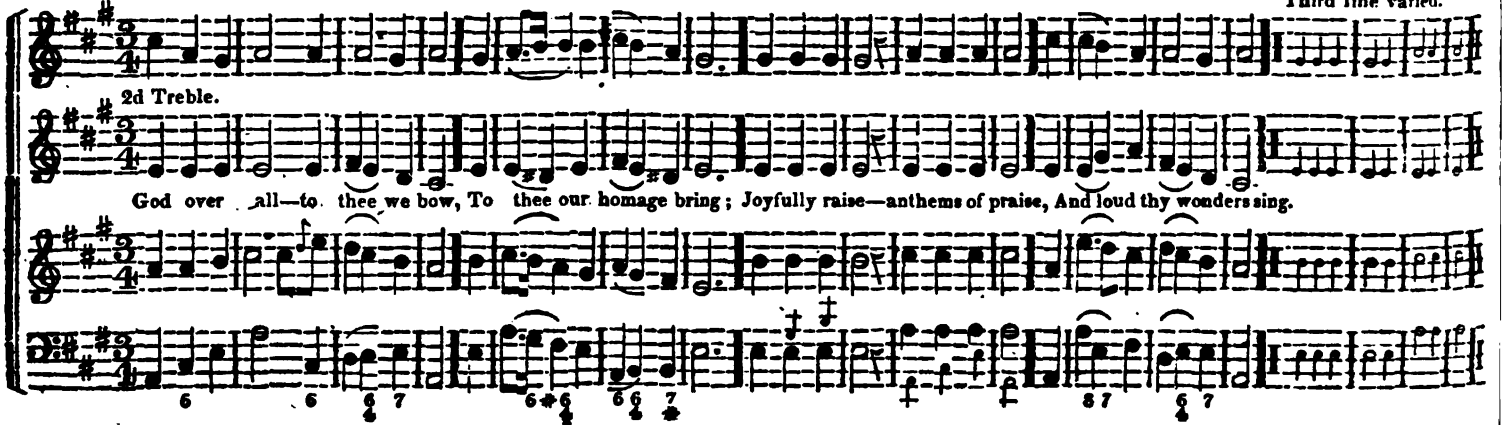
DEDHAM. C. M.
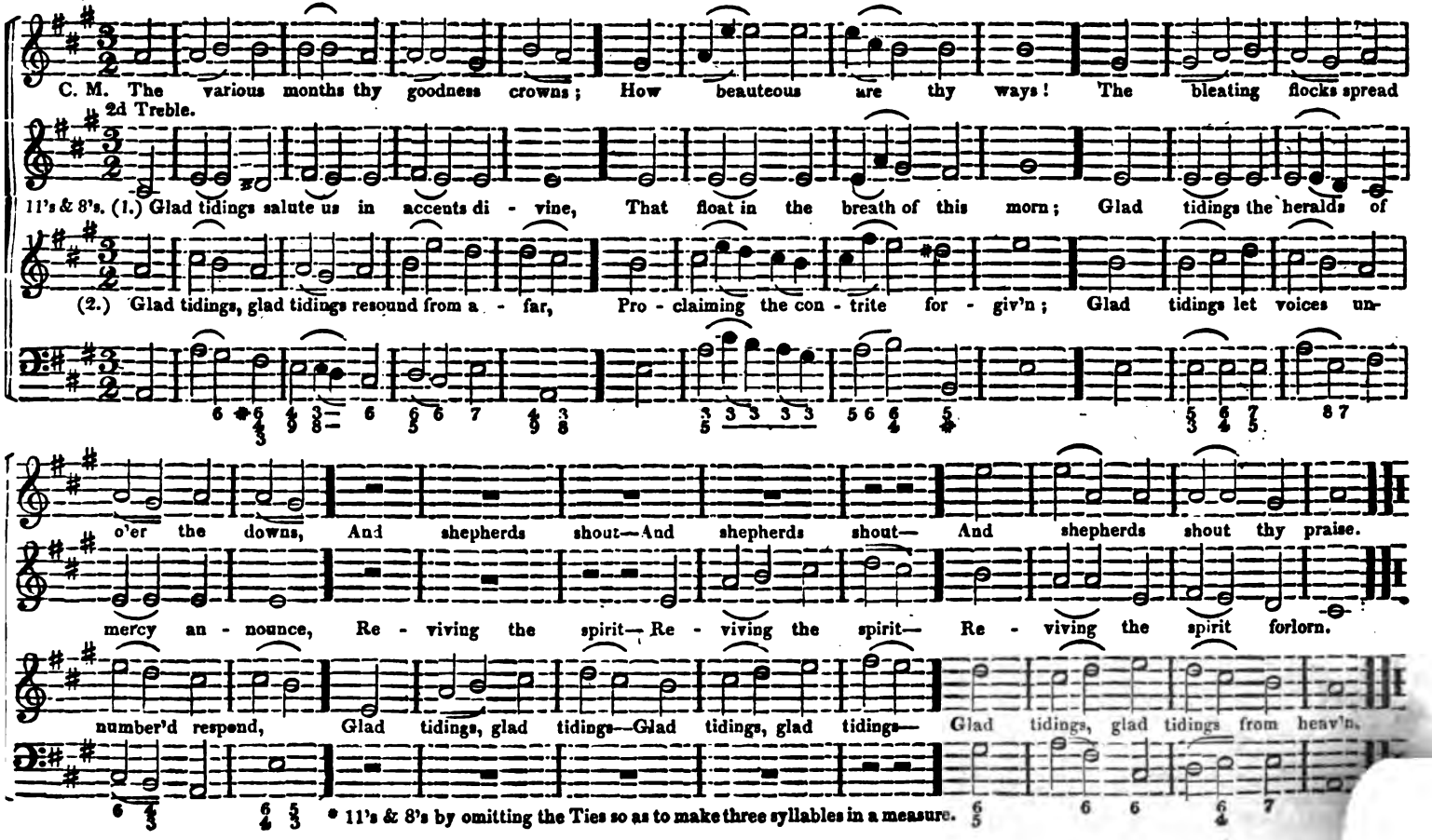


112.

ARUNDEL. C. M.

[Words from Dr. Willard's Hymns.]





* 11's & 8's by omitting the Ties so as to make three syllables in a measure.

92. **DEVIZES. C. M.** Tucker.

2d Treble.
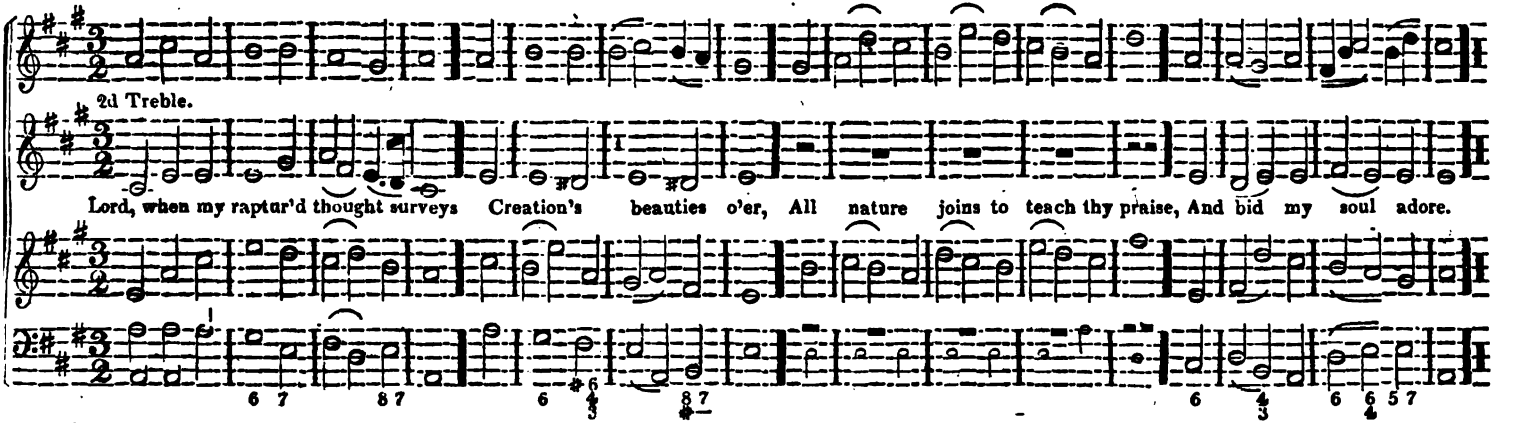
Come let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one—But all their joys are one.

100. **BARBY. C. M.**
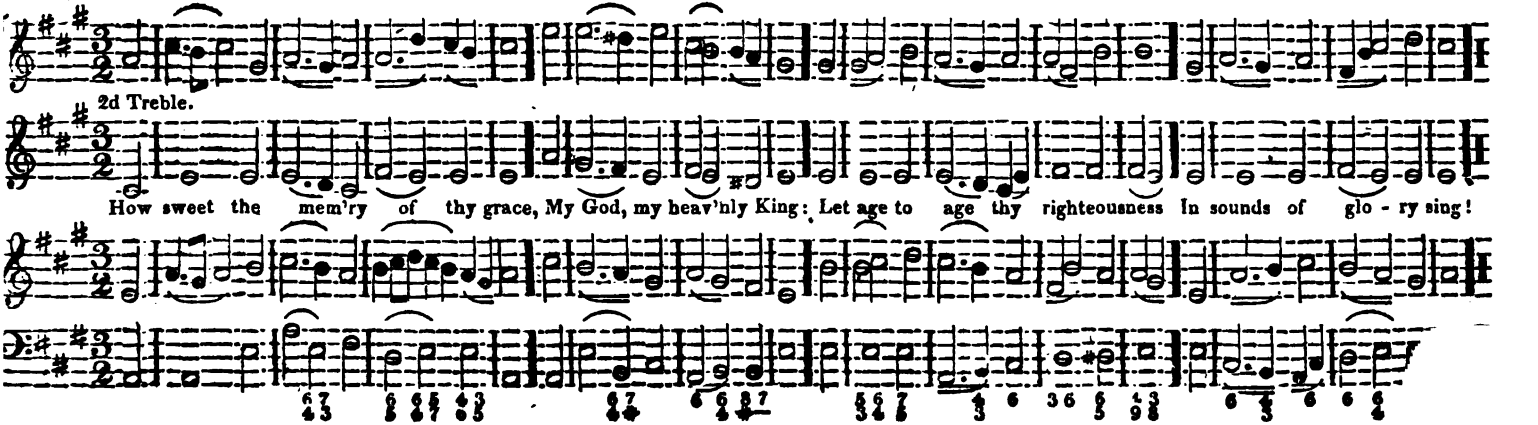
2d Treble.

Hope looks beyond the bounds of time, When what we now deplore, Shall rise in full immortal prime, And bloom to fade no more.
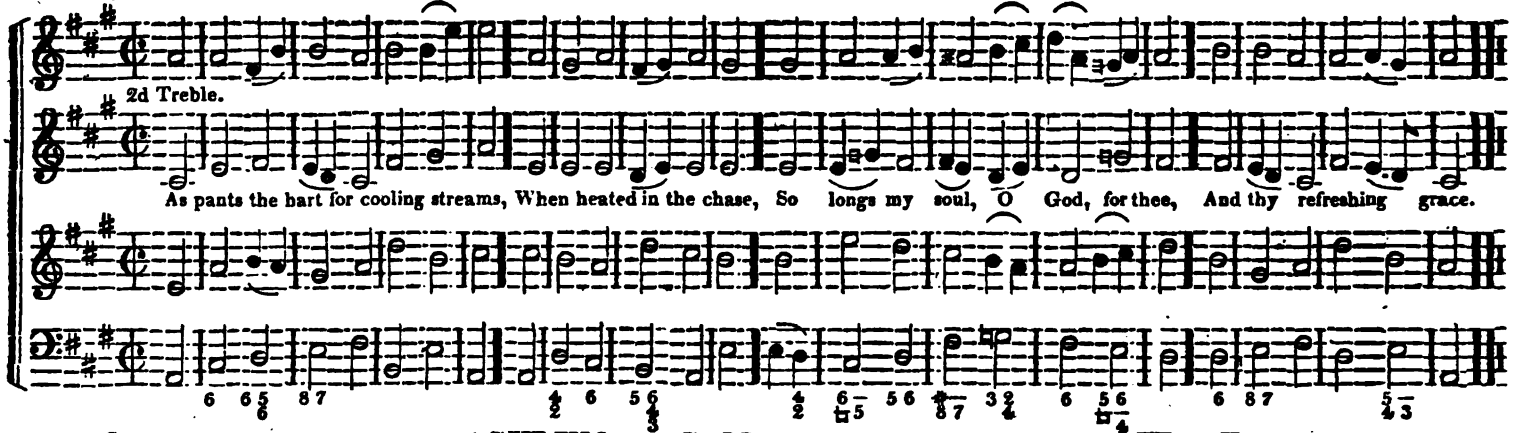
100. **CHESTERFIELD. C. M.**



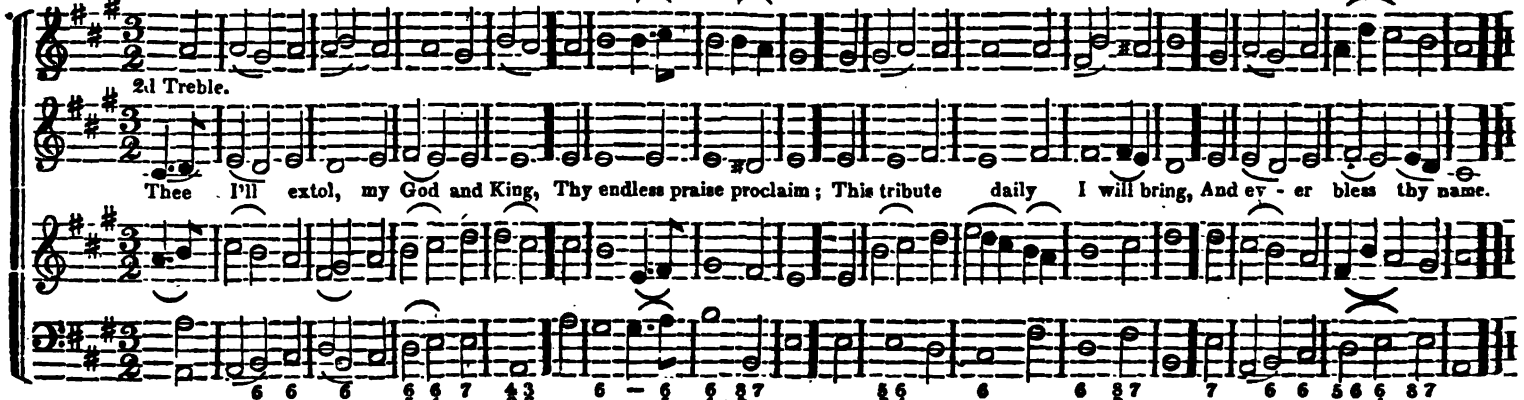
100. **TWEED. C. M.**
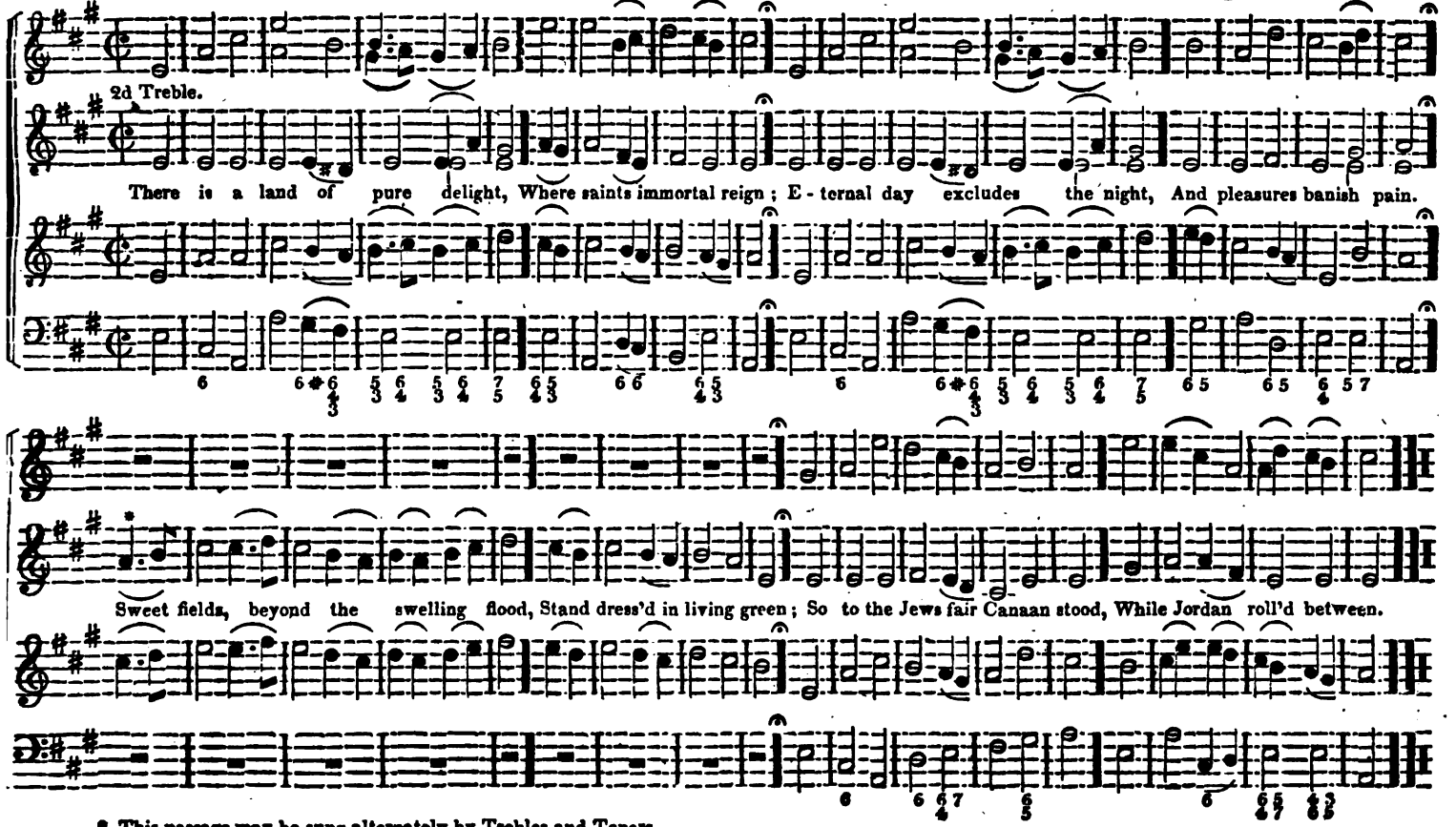


88. **GAINSBOROUGH. C. M.** **Handel.**



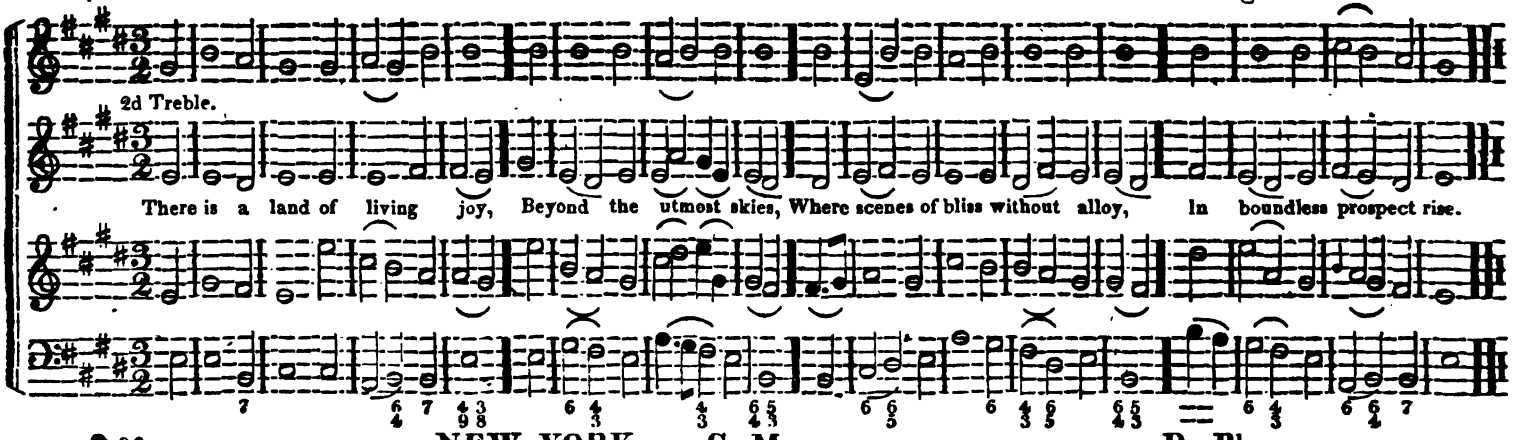
100. **ASYLUM. C. M.** **Wm. Horsley.**
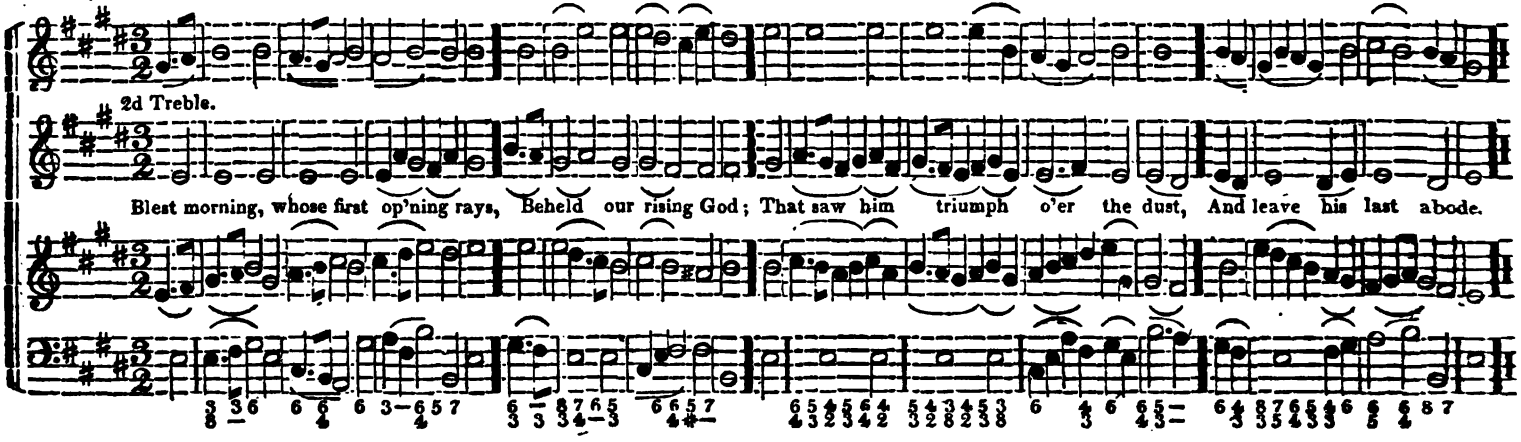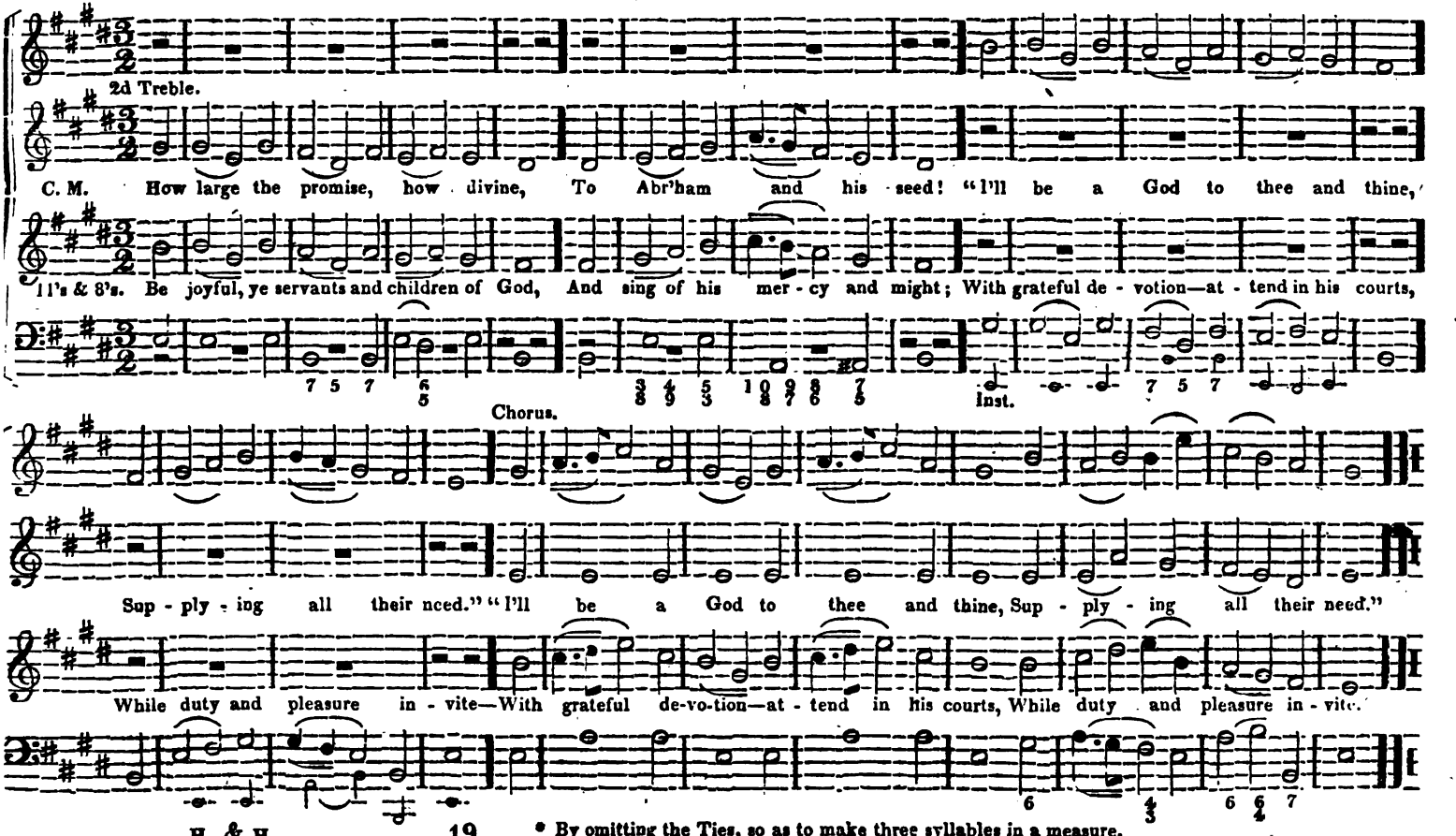




* This passage may be sung alternately by Trebles and Tenors.

96. **MANCHESTER. C. M.** Dr. Wainwright.



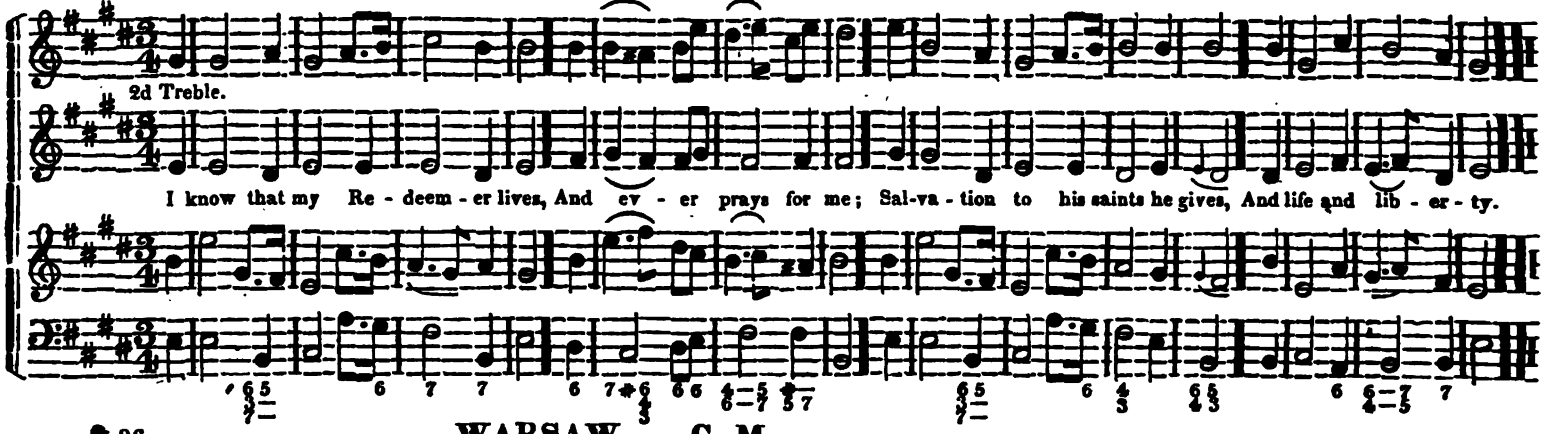
96. **NEW YORK. C. M.** Dr. Blow.
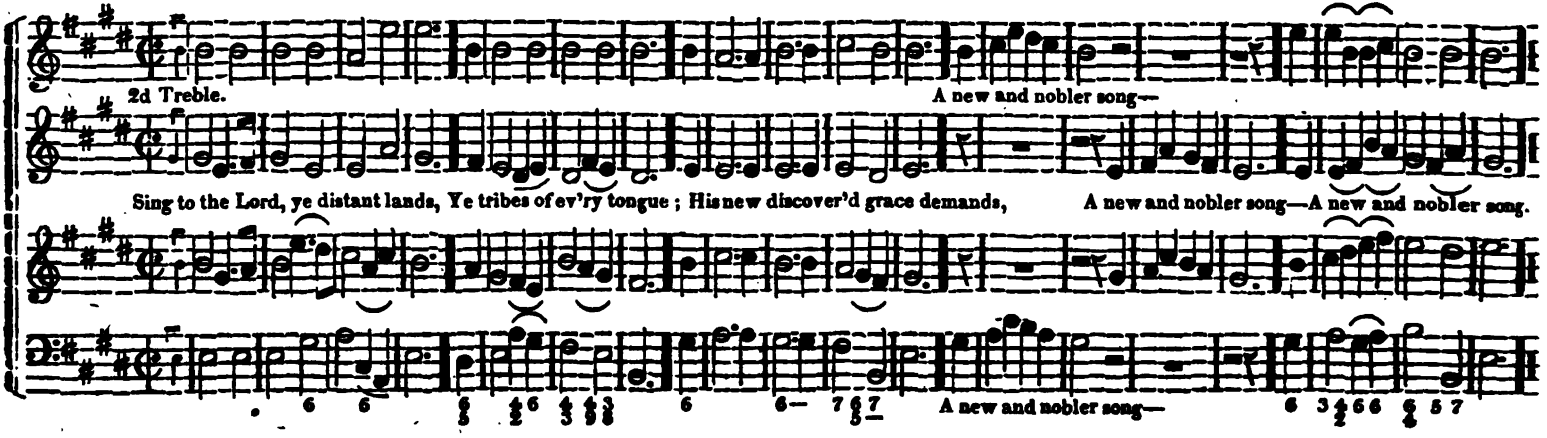




* By omitting the Ties, so as to make three syllables in a measure.
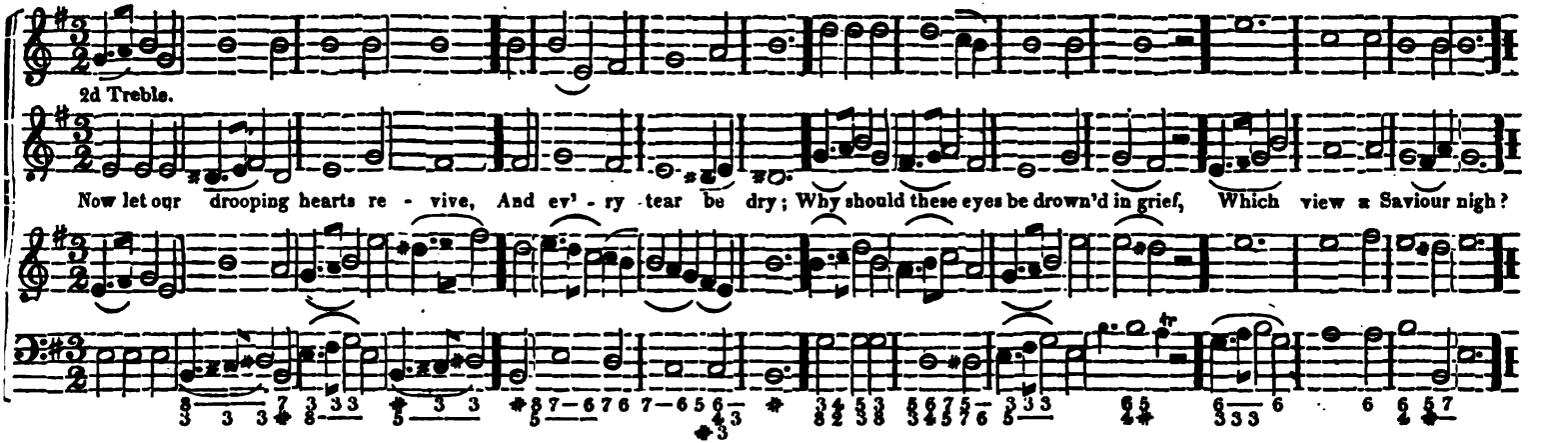
88. **BRADFORD.** C. M. Handel.



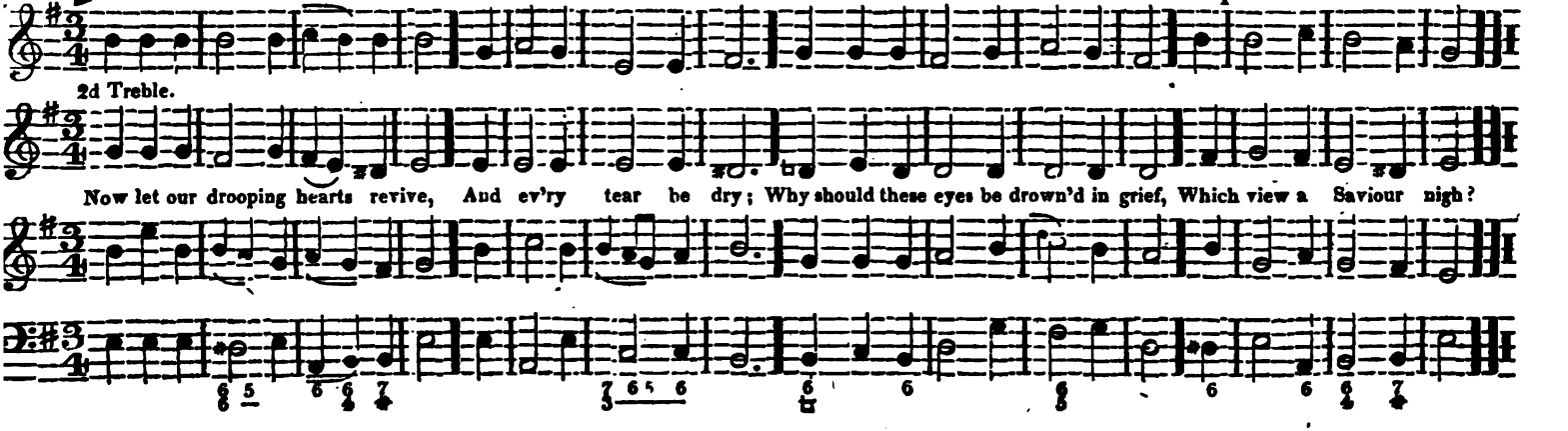
96. **WARSAW.** C. M.



♪ 96. **PLYMPTON. C. M.** Dr. Arnold.
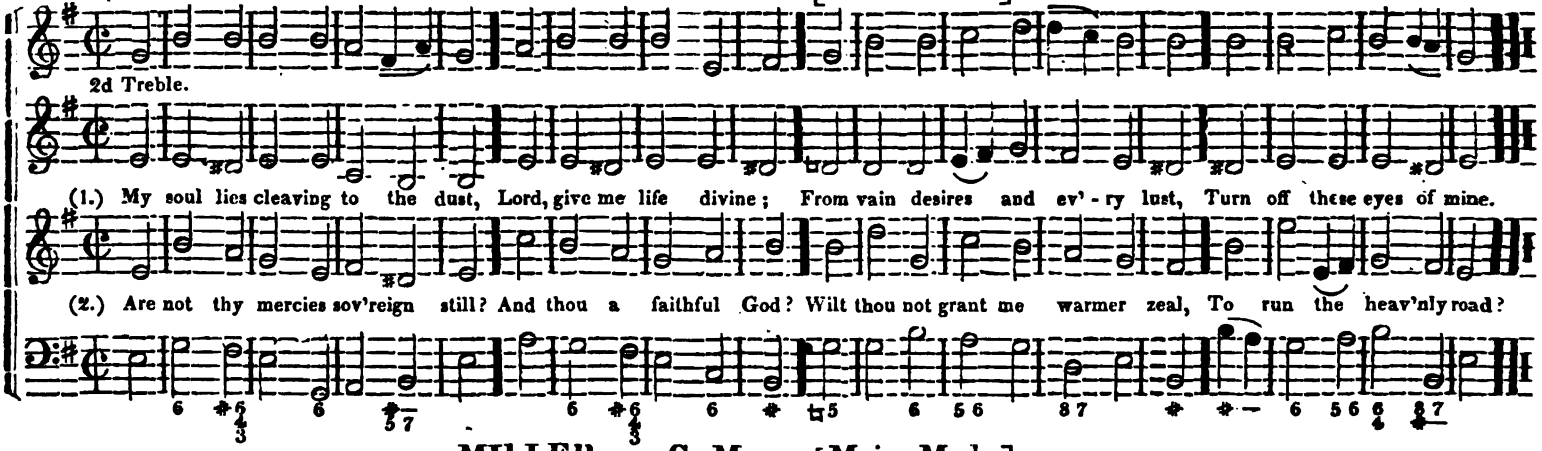


♪ 100. **CORNISH. C. M.** R. Spofforth.
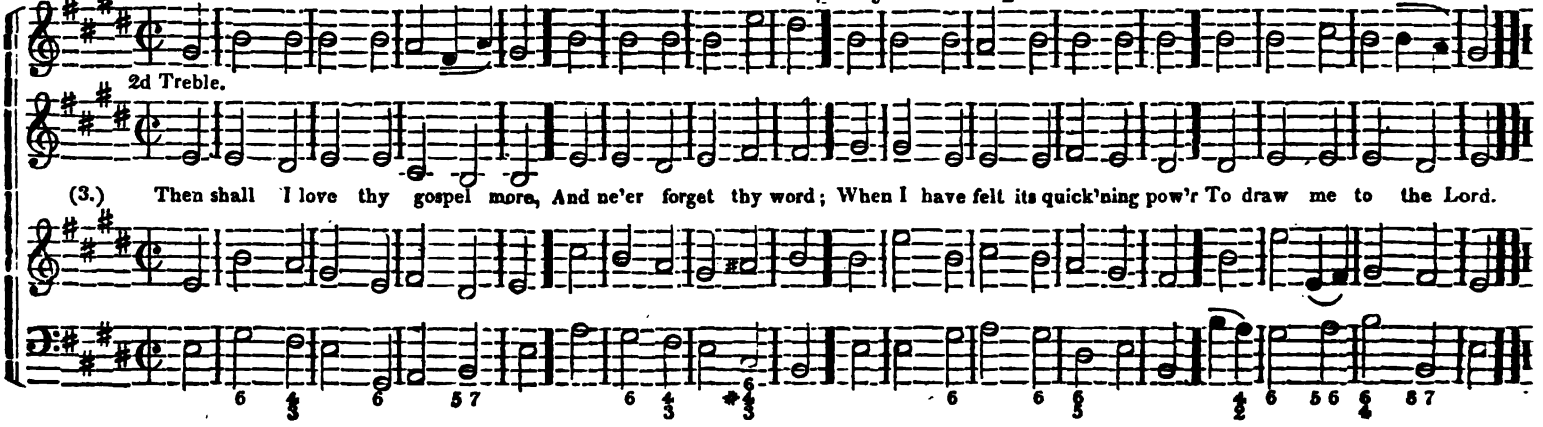


80.

MILLER. C. M. [Minor Mode.] Dr. Miller.



MILLER. C. M. [Major Mode.]



Last line varied.

2d Treble.

Behold thy waiting servant, Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

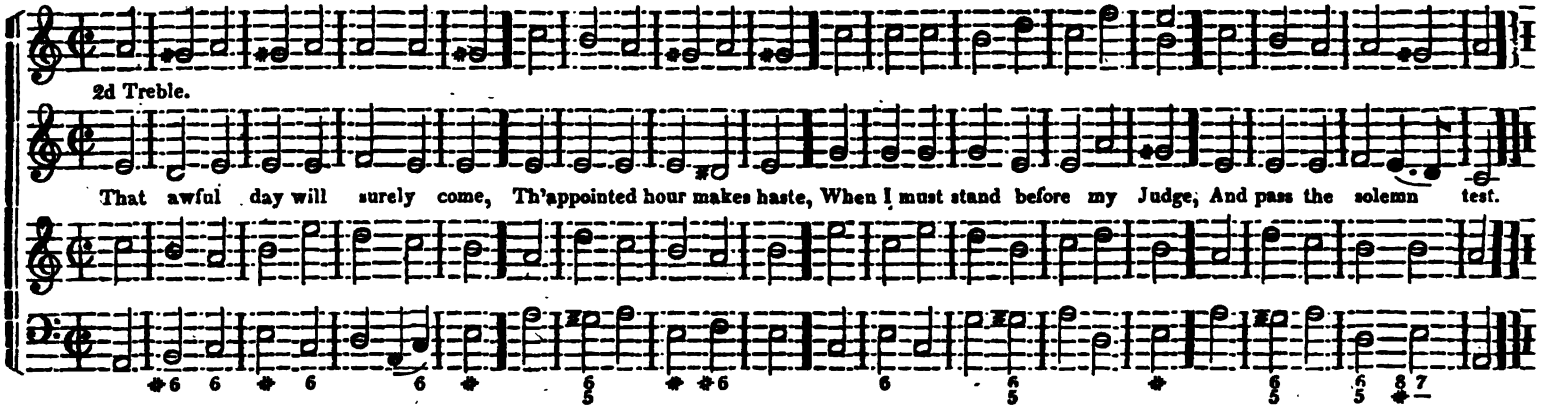
100. SACO. C. M.

2d Treble.

Eternal pow'r, almighty God, Who can approach thy throne; Accessless light is thine abode, To angel eyes unknown.

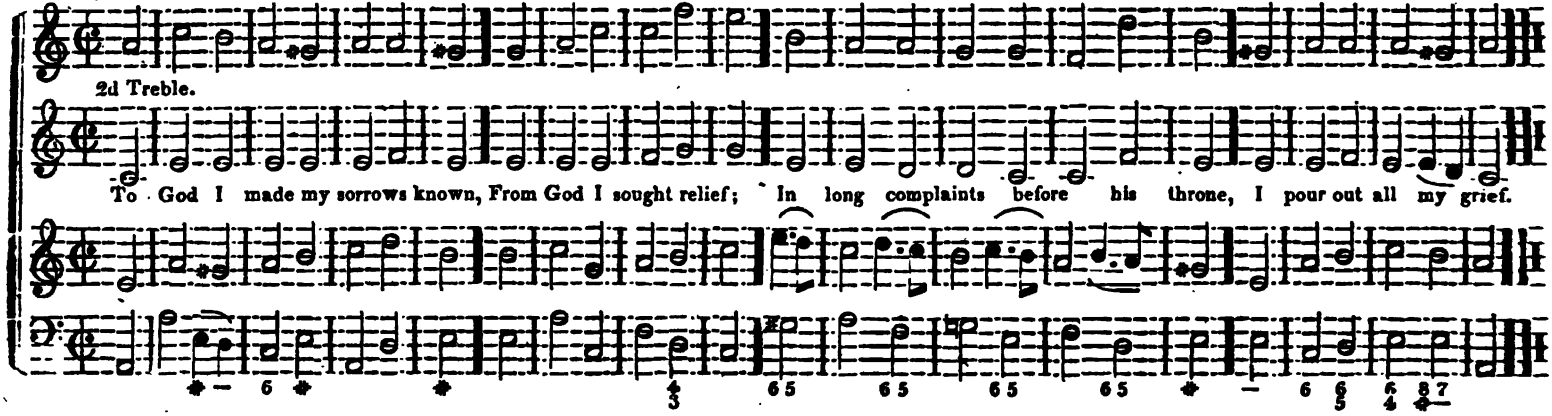
80.

ELGIN. C. M.

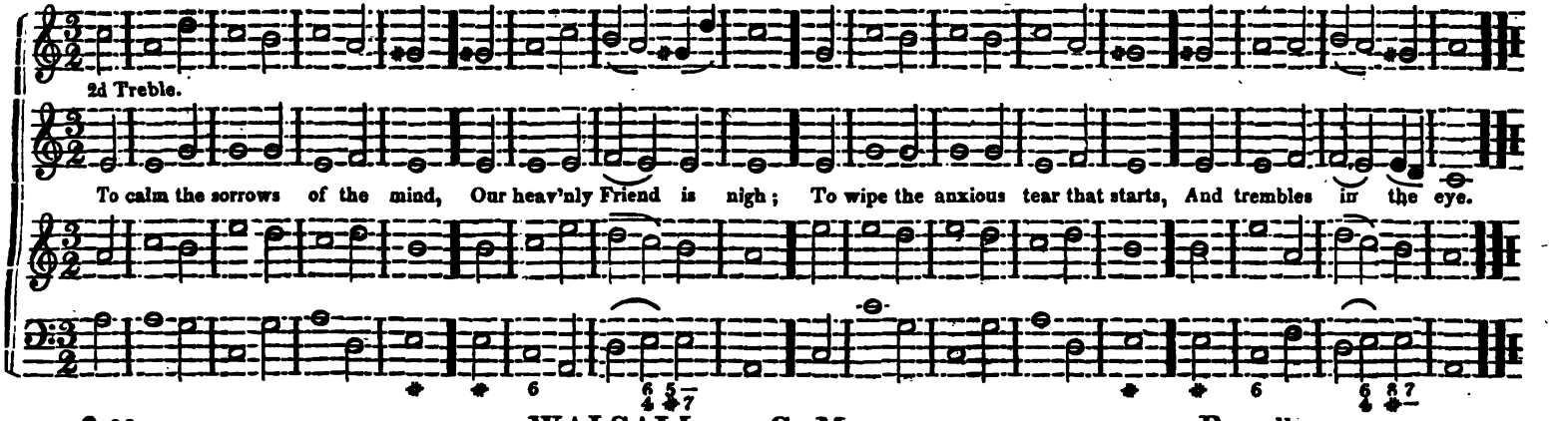


80.
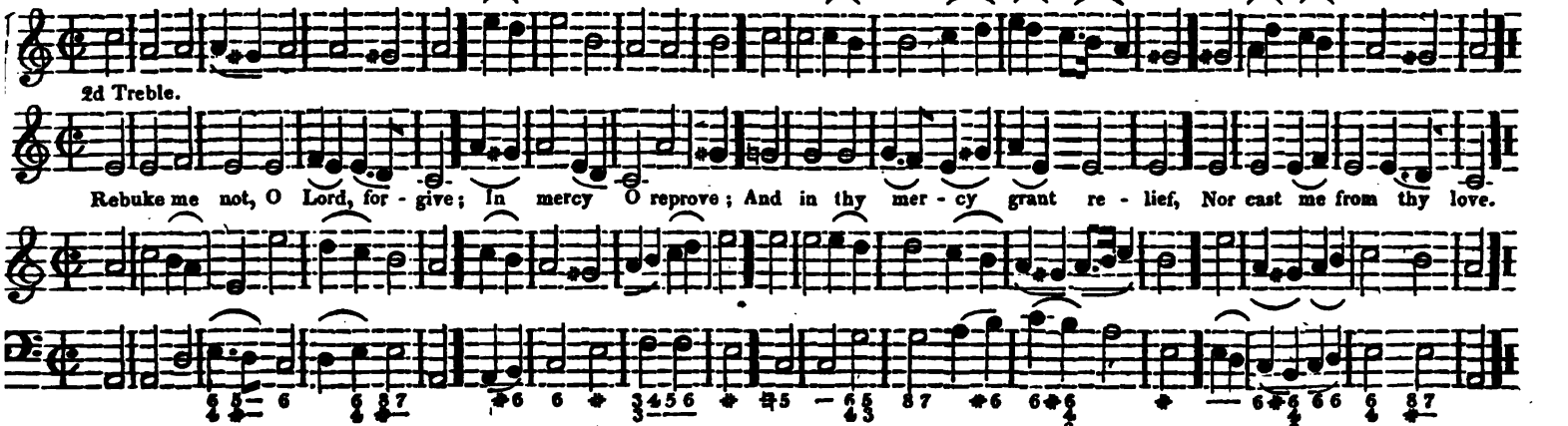
BRISTOL. C. M.



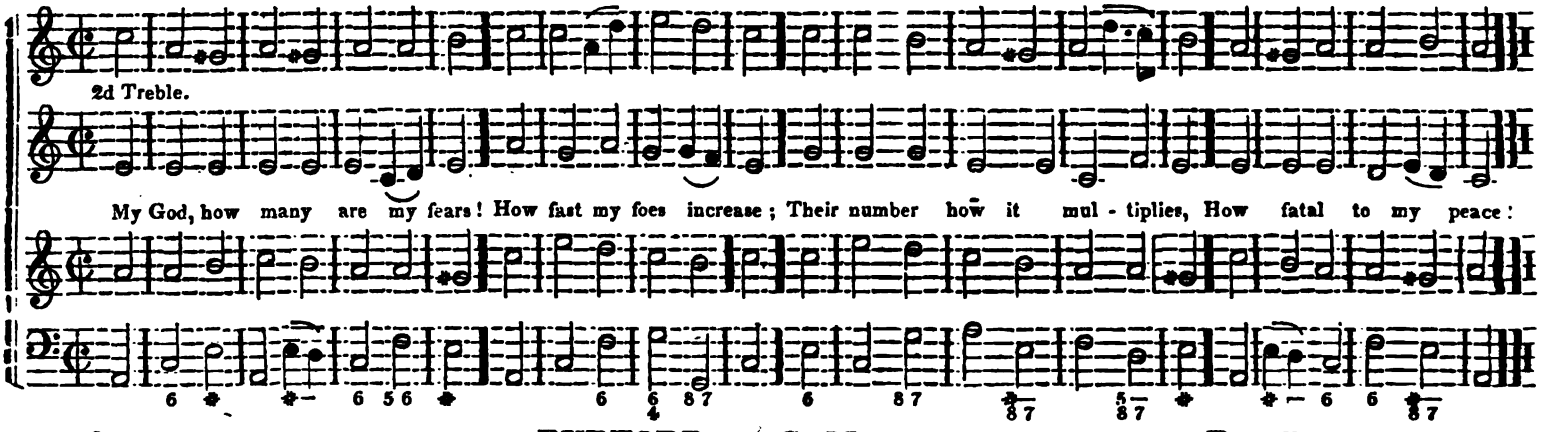
92. **WORKSOP.** C. M.



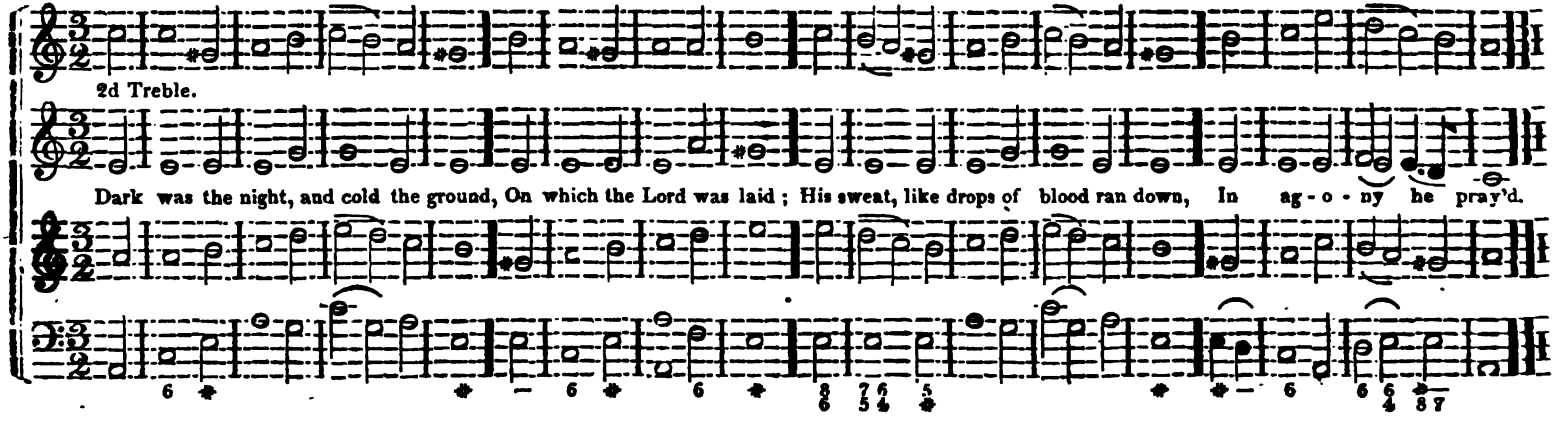
96. **WALSALL.** C. M. Purcell.
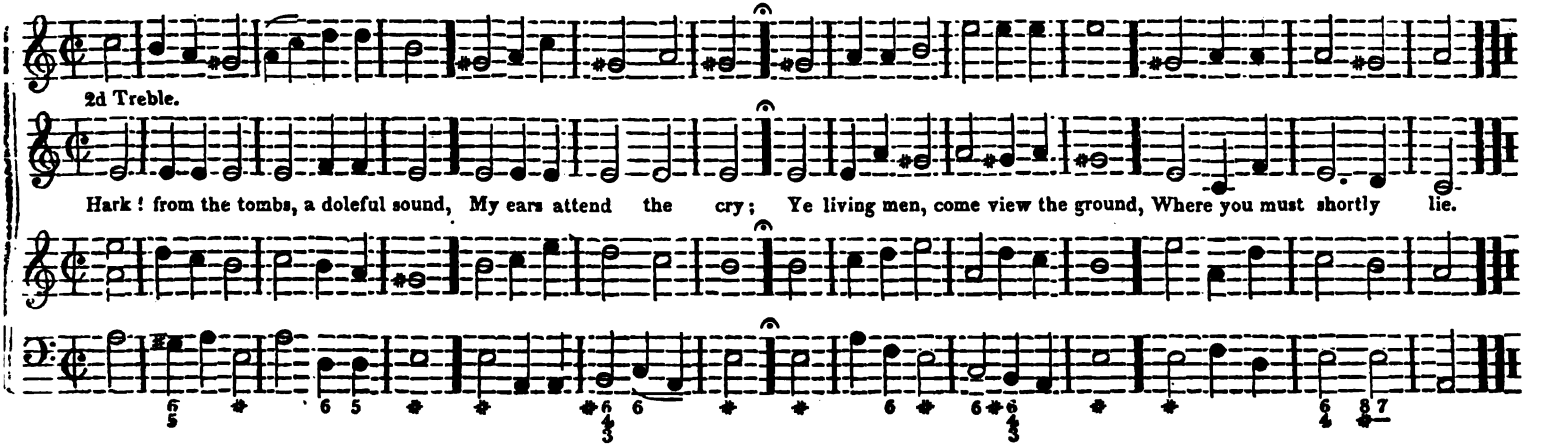


80. **WINDSOR.** C. M. G. Kirby.

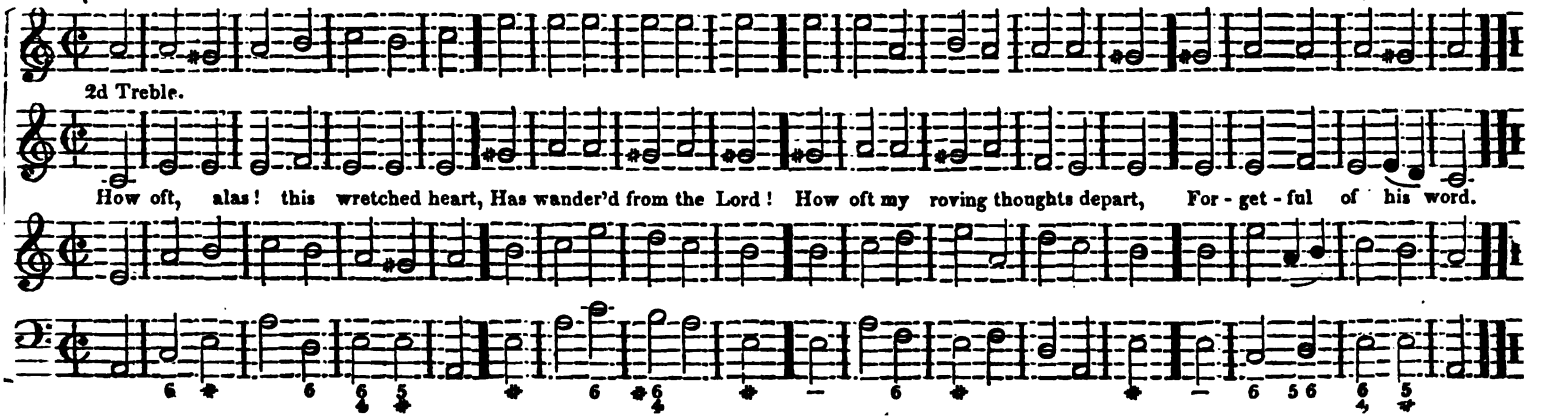


92. **BURFORD.** C. M. Purcell.





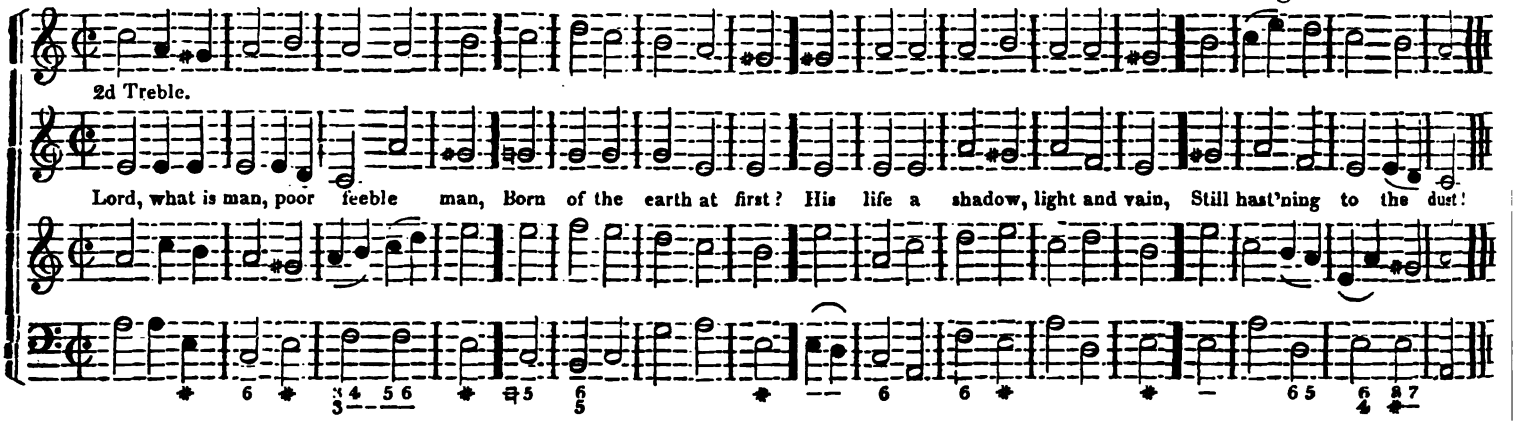
80. GRAFTON. C. M.



80.

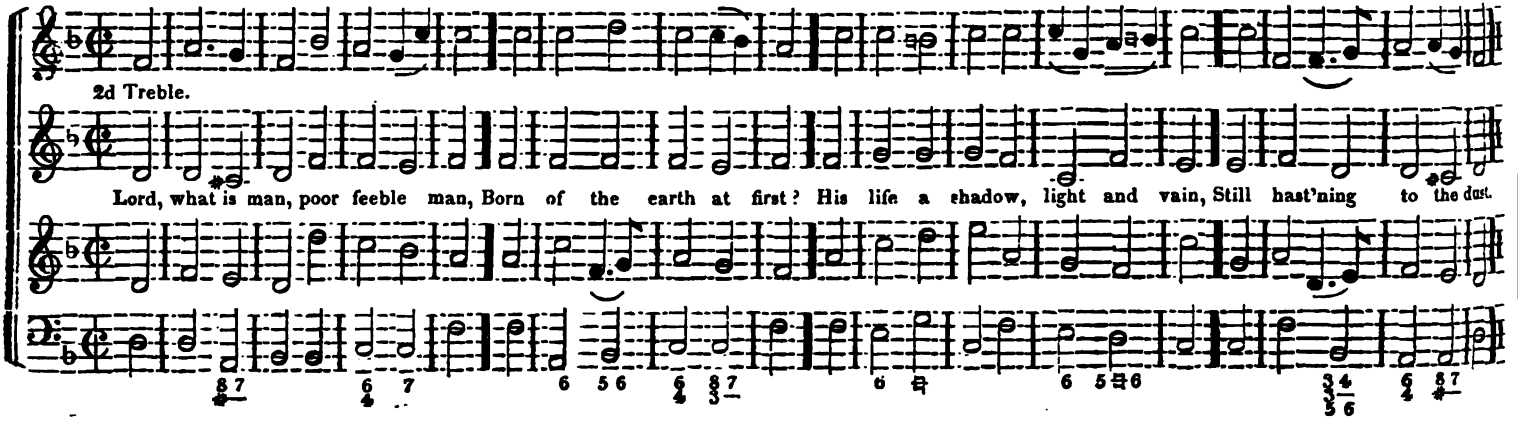
LEBANON. C. M.

Billings.
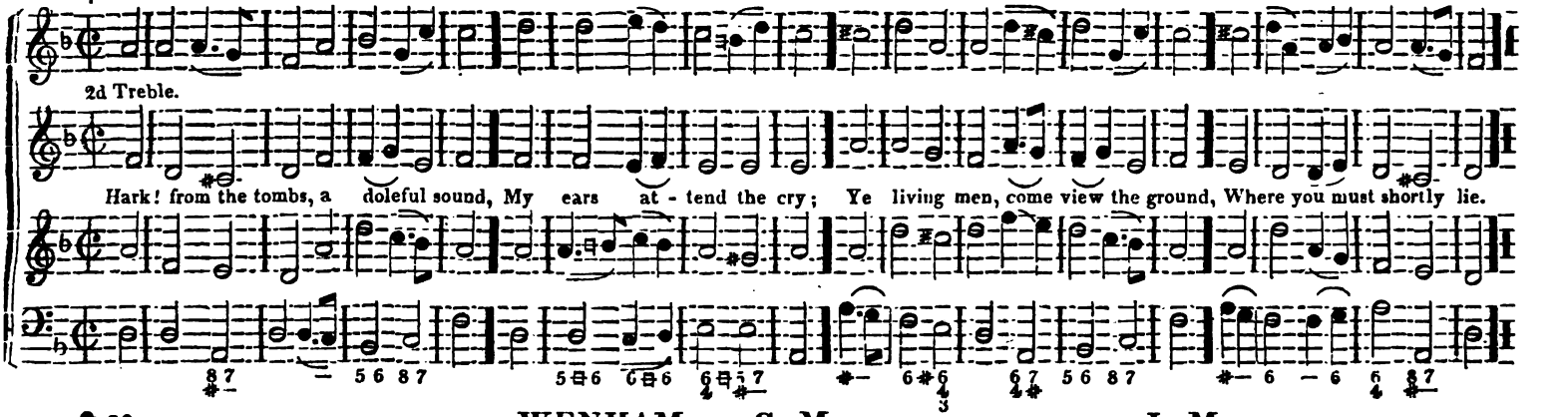


80.
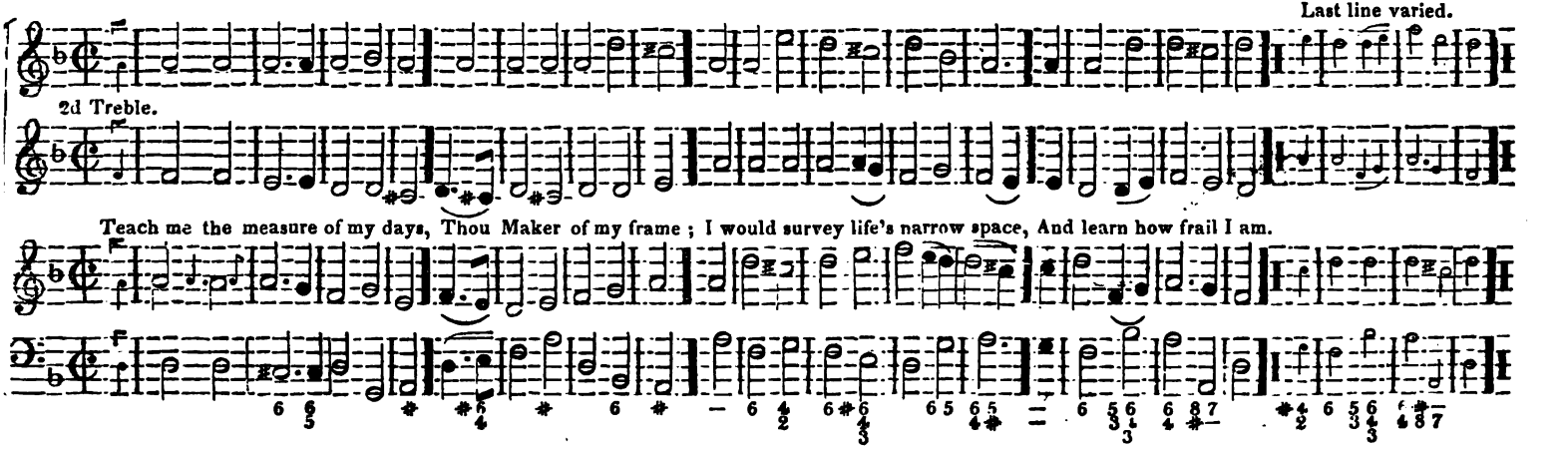
St. MARY's. C. M.



72. **BANGOR.** C. M. Ravenscroft.



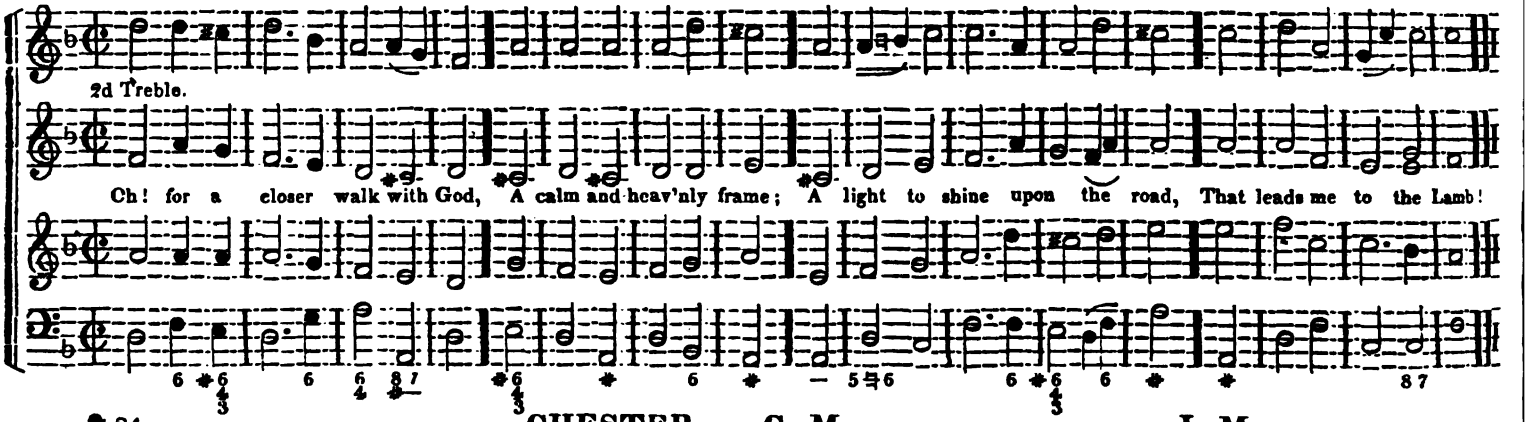
80. **WENHAM.** C. M. L. Mason.



♩ 84.

WACHUSETT. C. M.
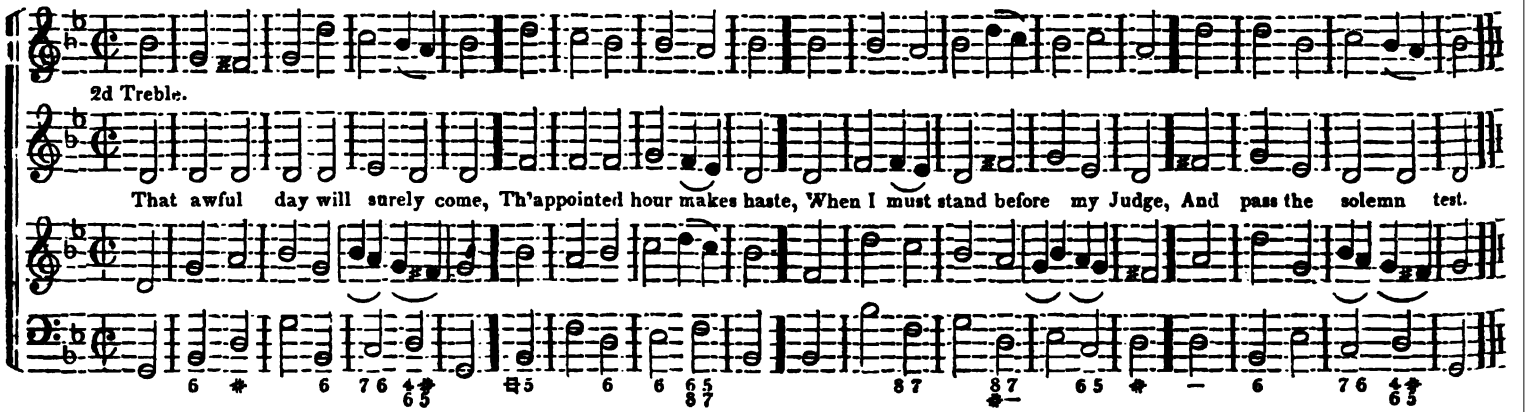
L. Mason.



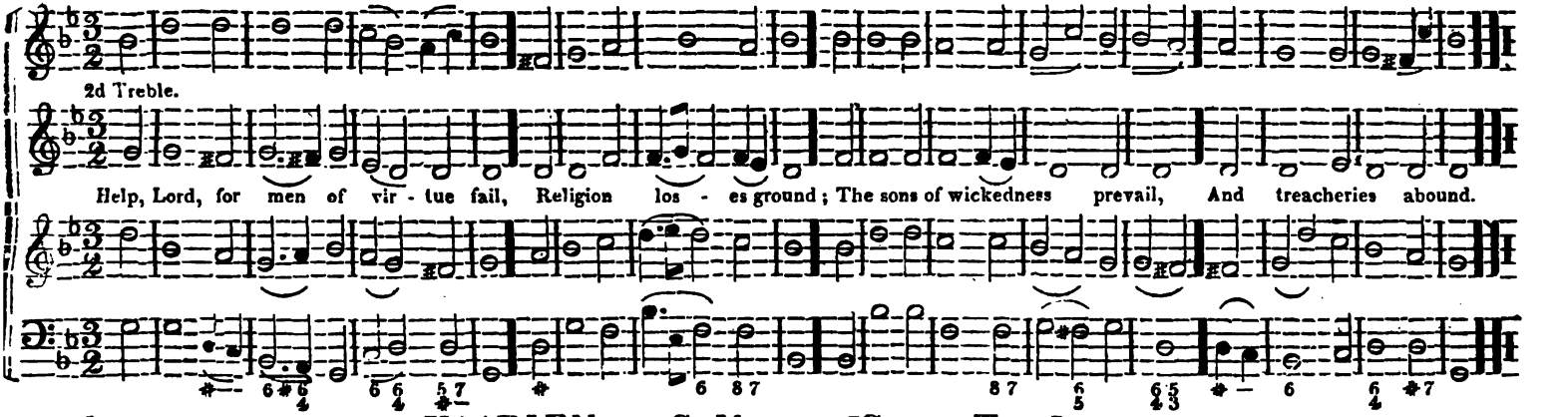
♩ 84.

CHESTER. C. M.

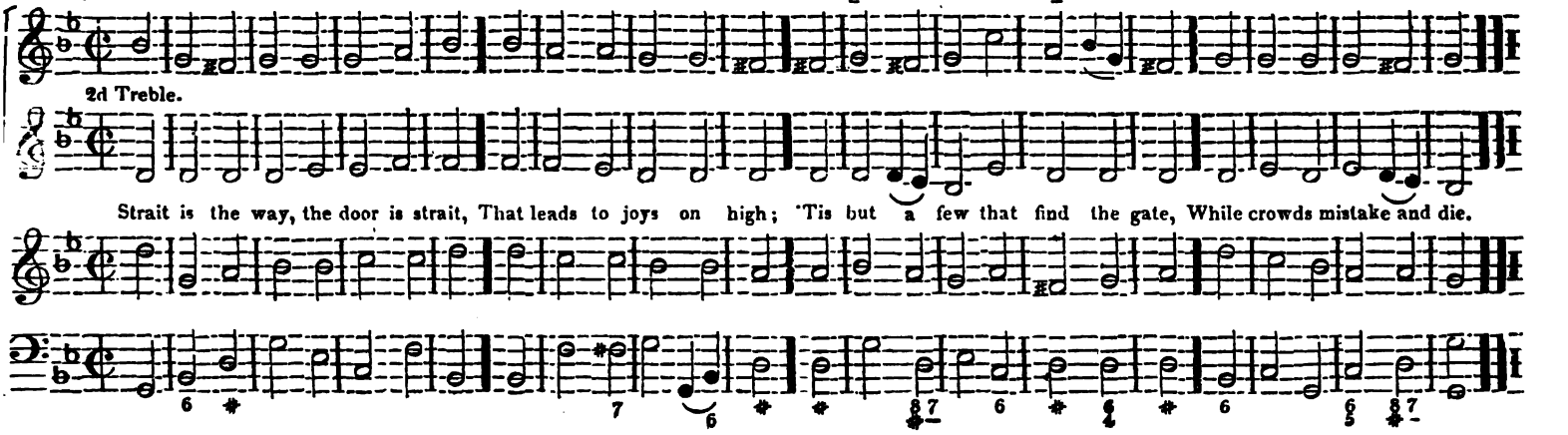
L. Mason.



♩ 96. **HASELTON. C. M.** I. Jackson.

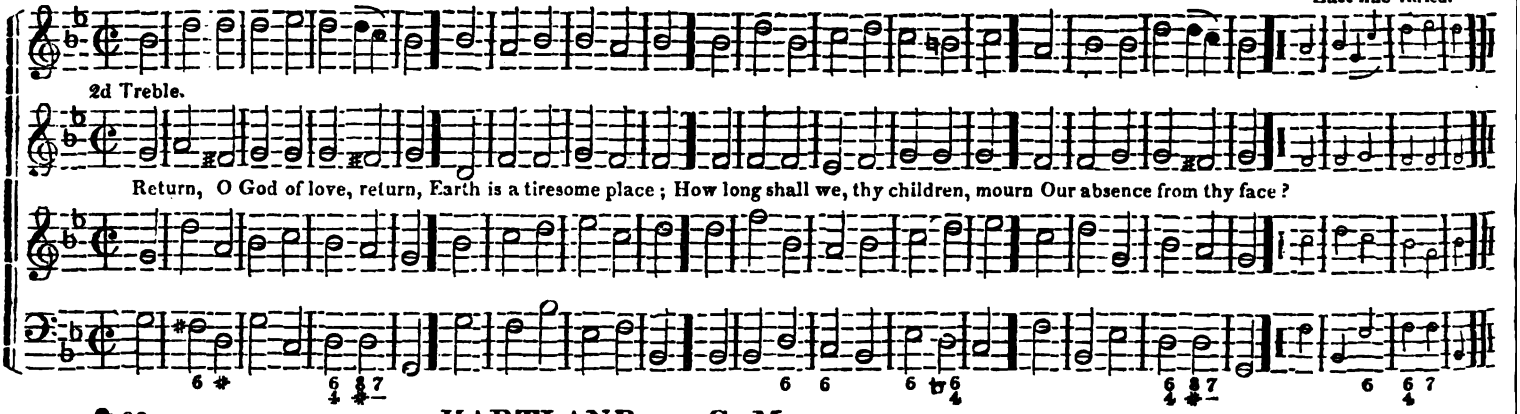


♩ 80. **HAARLEM. C. M.** [German Tune.]
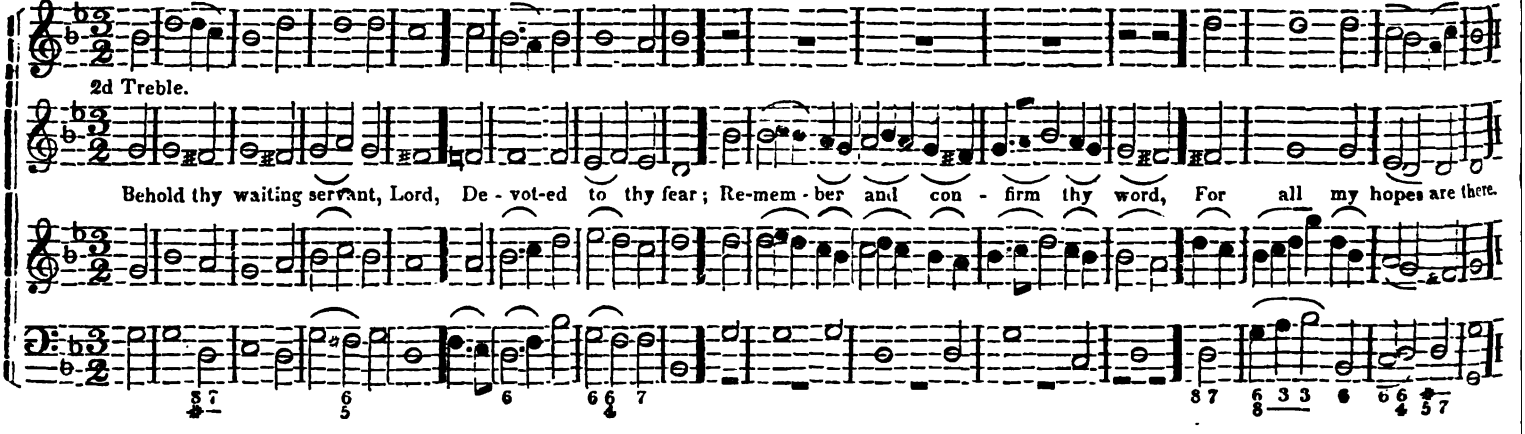


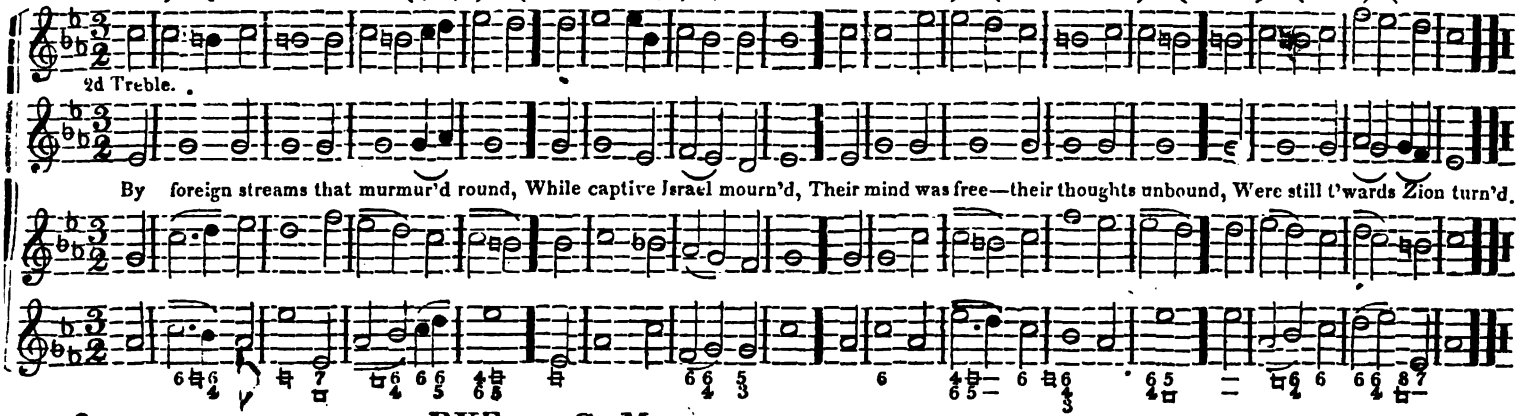
♩ 80. **BETHER.** C. M. **Dr. Howard.**

Last line varied.
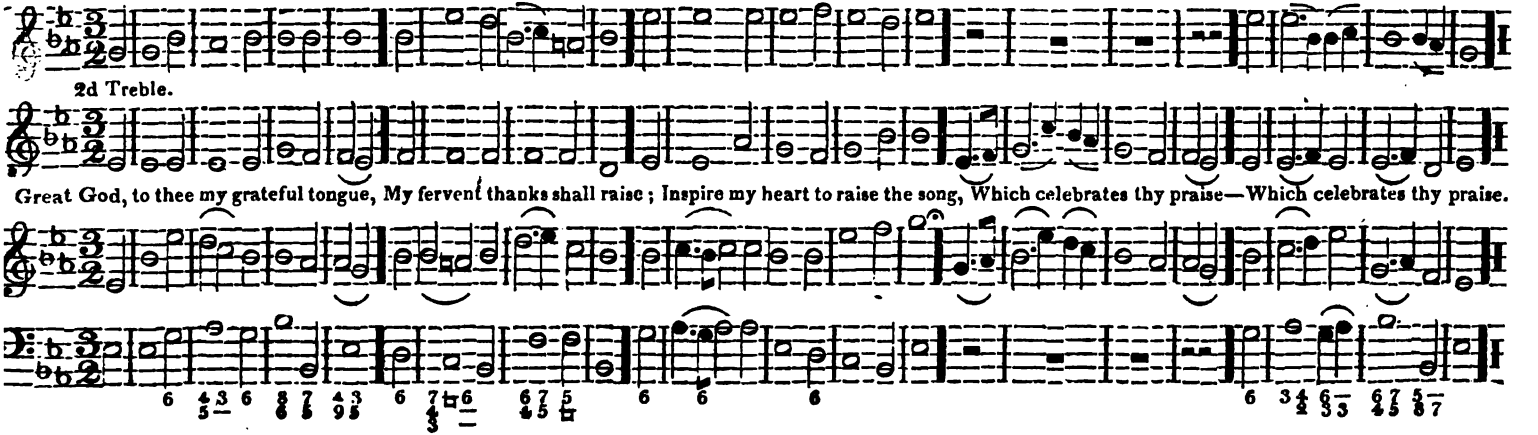


♩ 92. **HARTLAND.** C. M.



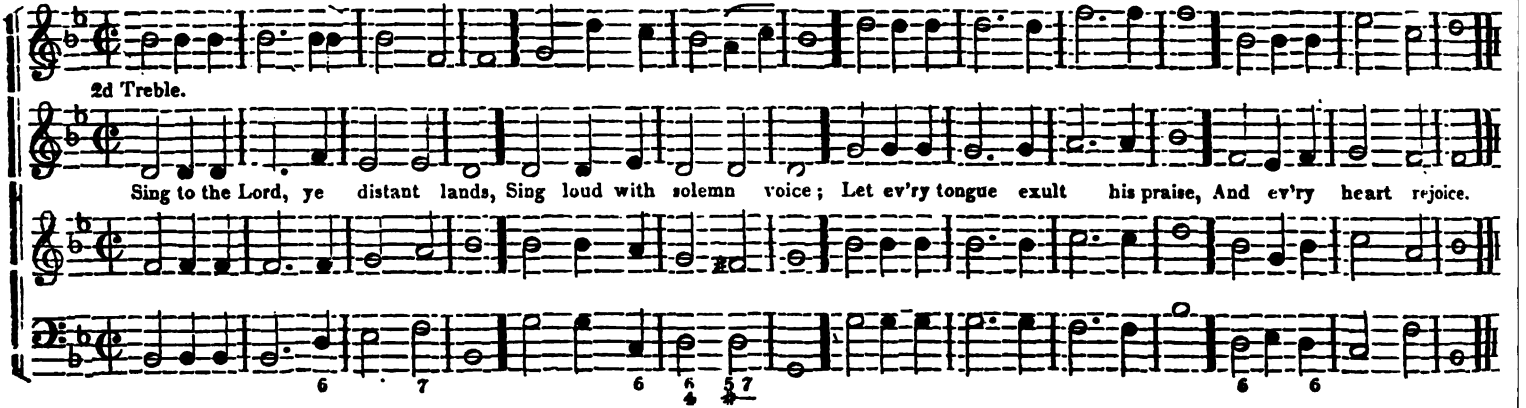

2d Treble.
By foreign streams that murmur'd round, While captive Israel mourn'd, Their mind was free—their thoughts unbound, Were still t'wards Zion turn'd.

96. RYE. C. M.


2d Treble.
Great God, to thee my grateful tongue, My fervent thanks shall raise; Inspire my heart to raise the song, Which celebrates thy praise—Which celebrates thy praise.
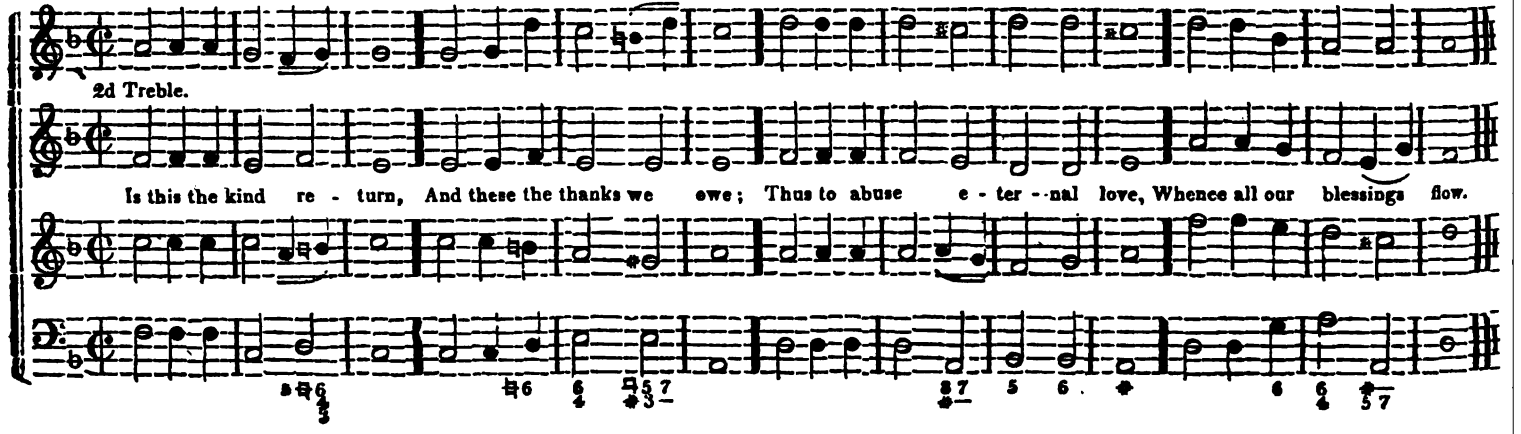
96.
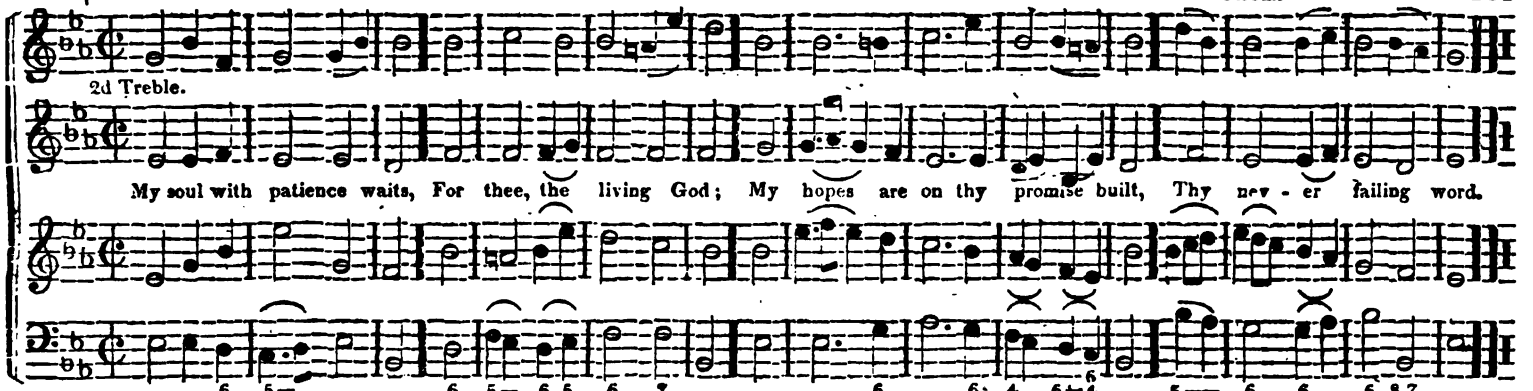
PATMOS. C. M. [Gregorian Chant.]
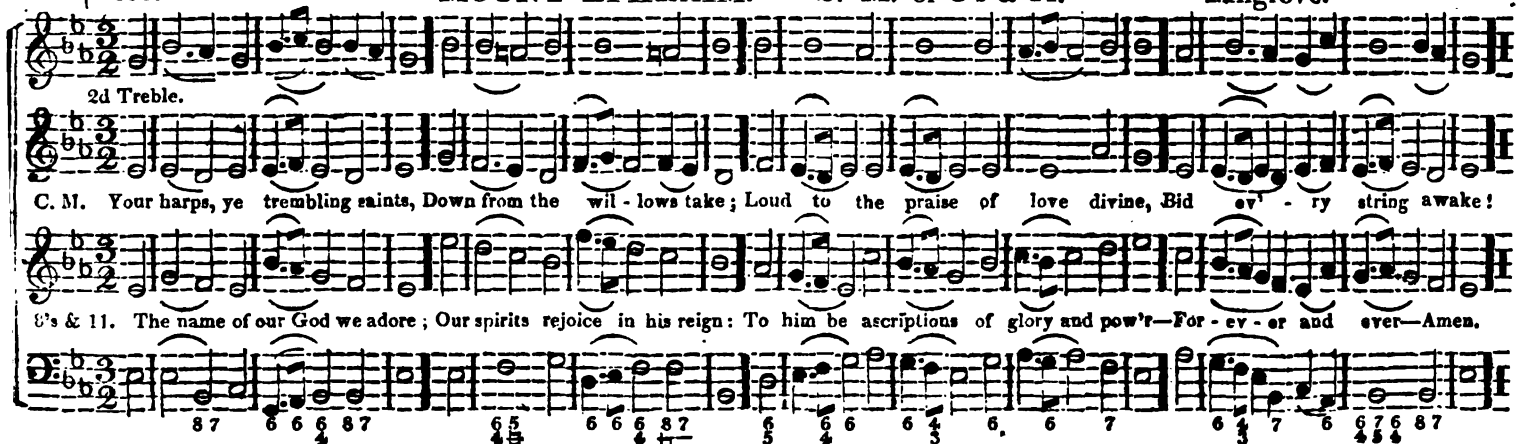


96.

MILETUS. S. M. [Chant.] L. Mason.
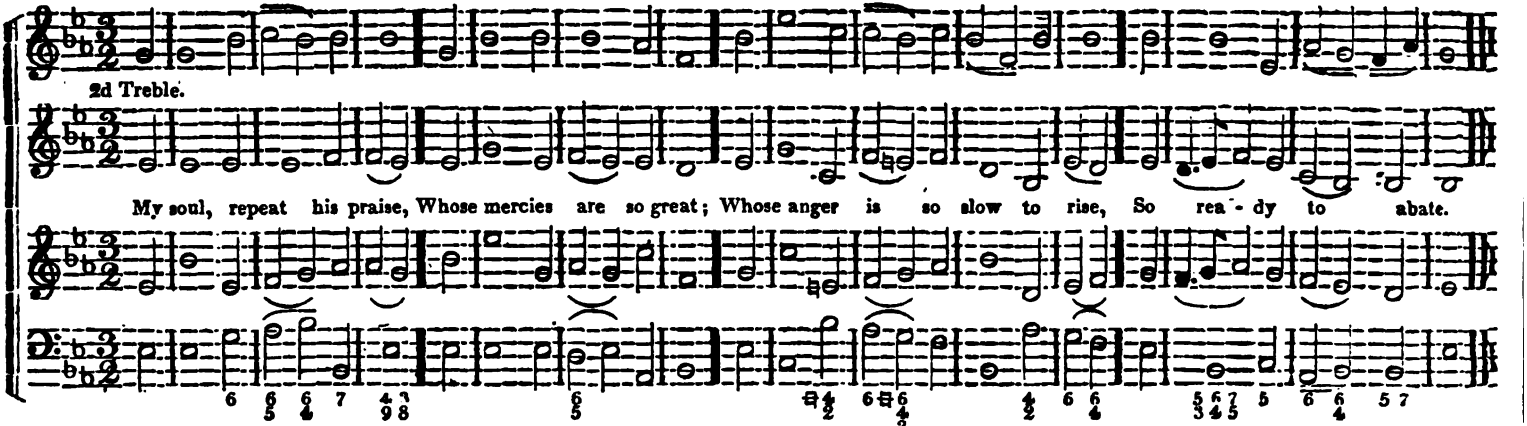




100. MOUNT EPHRAIM. S. M. or 8's & 11.* Milgrove.



* By omitting the Ties so as to make three syllables in a measure.

100.
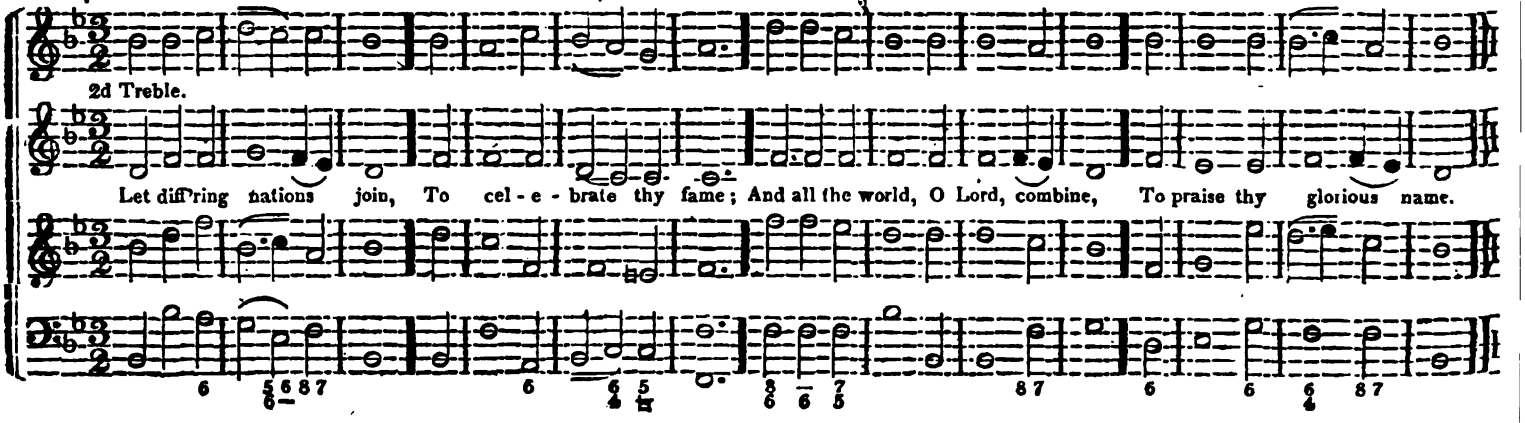
BARNWELL. S. M.



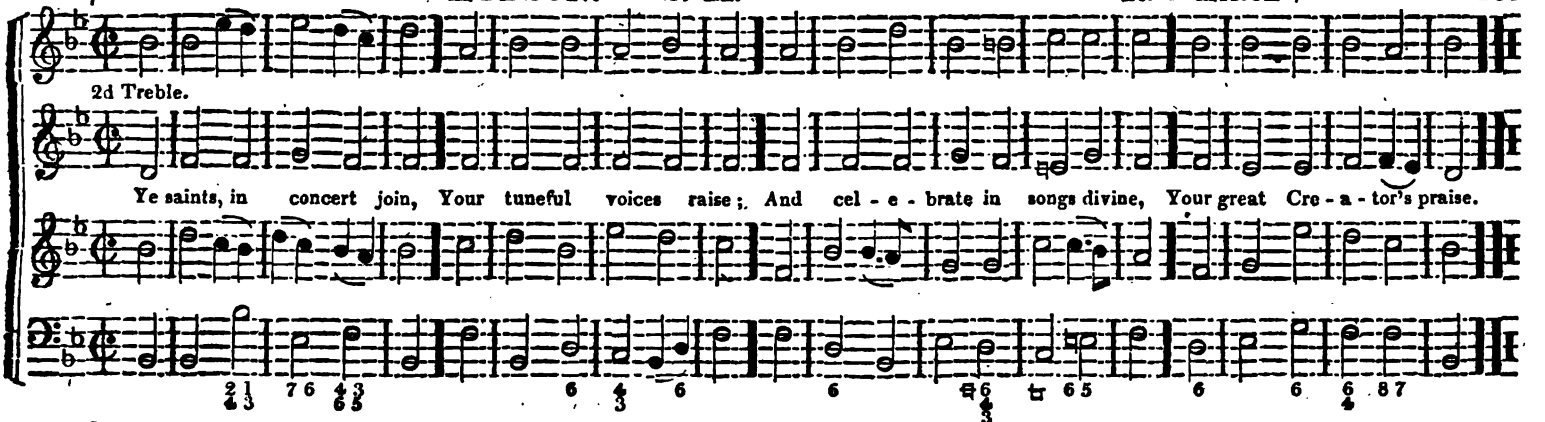
96.

FAIRFIELD. S. M.

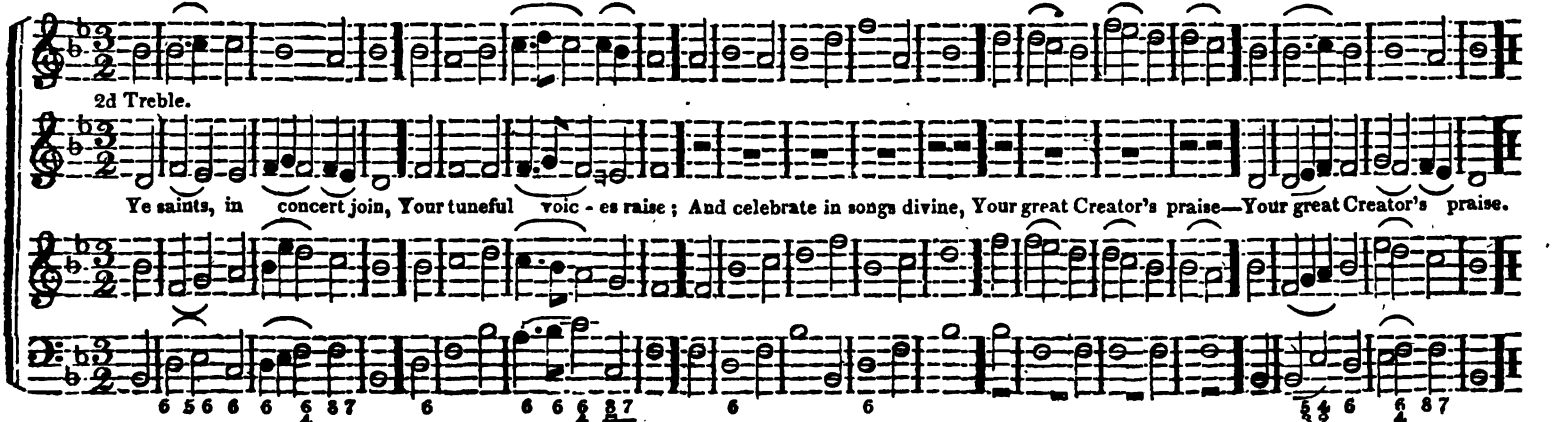
R. Harrison.



96. **HUDSON.** S. M. R. Harrison.



112. **FROOME.** S. M. or 8's & 11.* I. Husband.

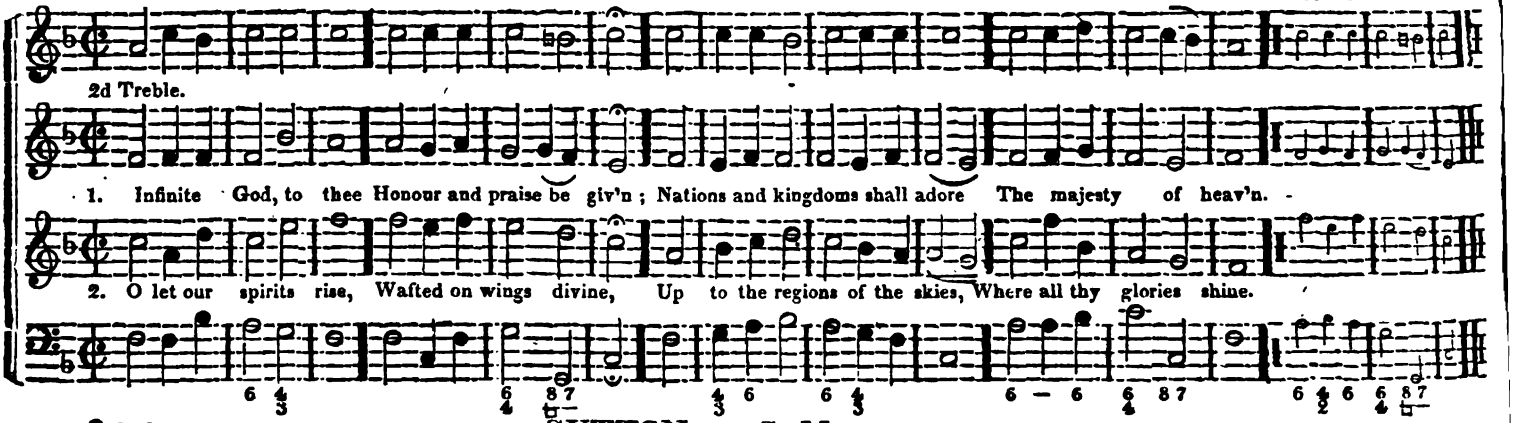


* See Mount Ephraim, page 161.

♩ 96.

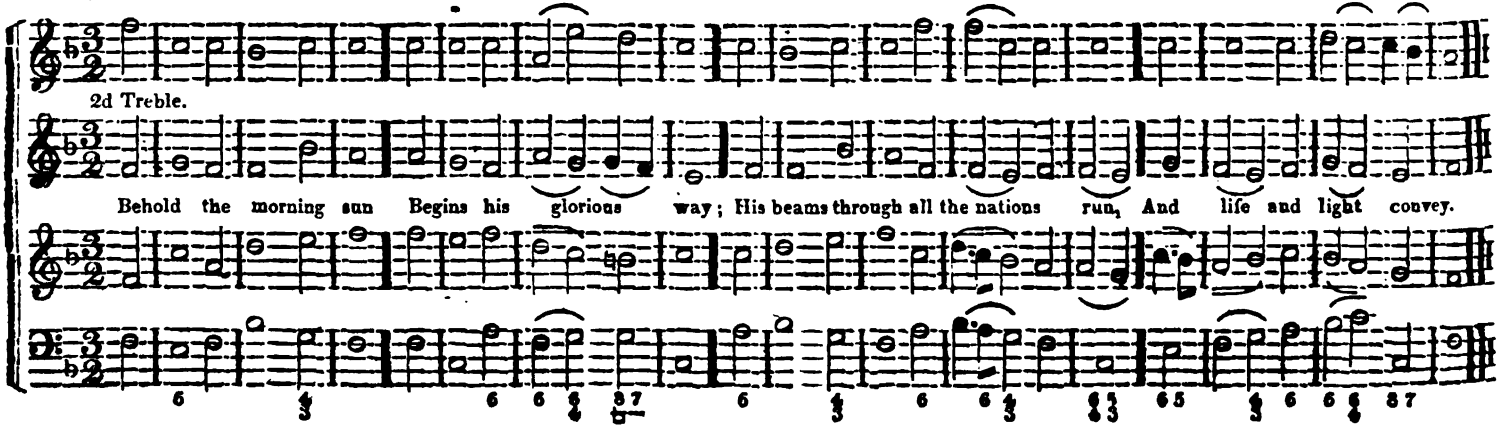
DOVER. S. M.

Second line varied.

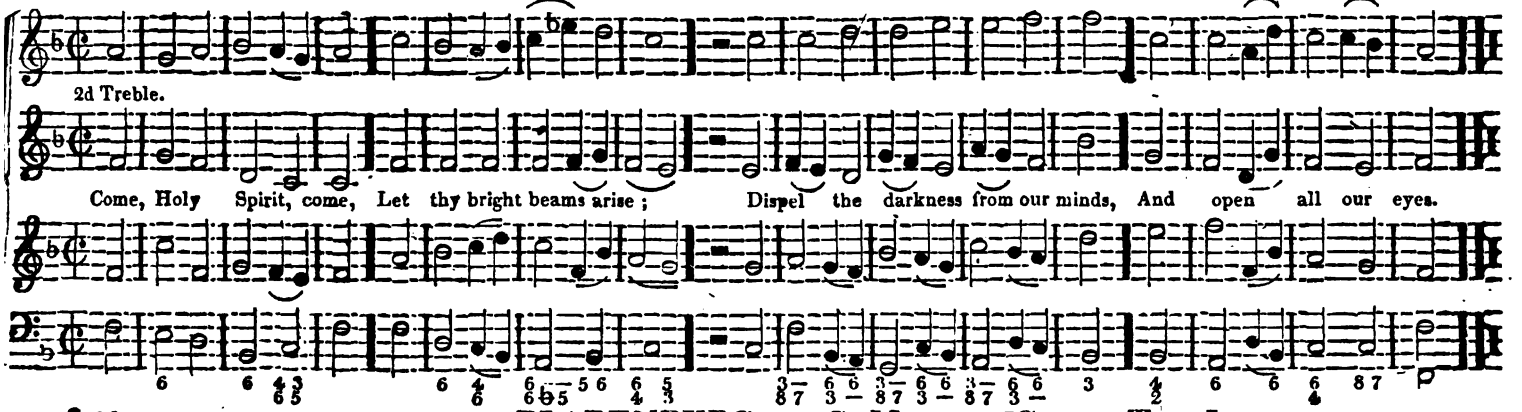


♩ 100.

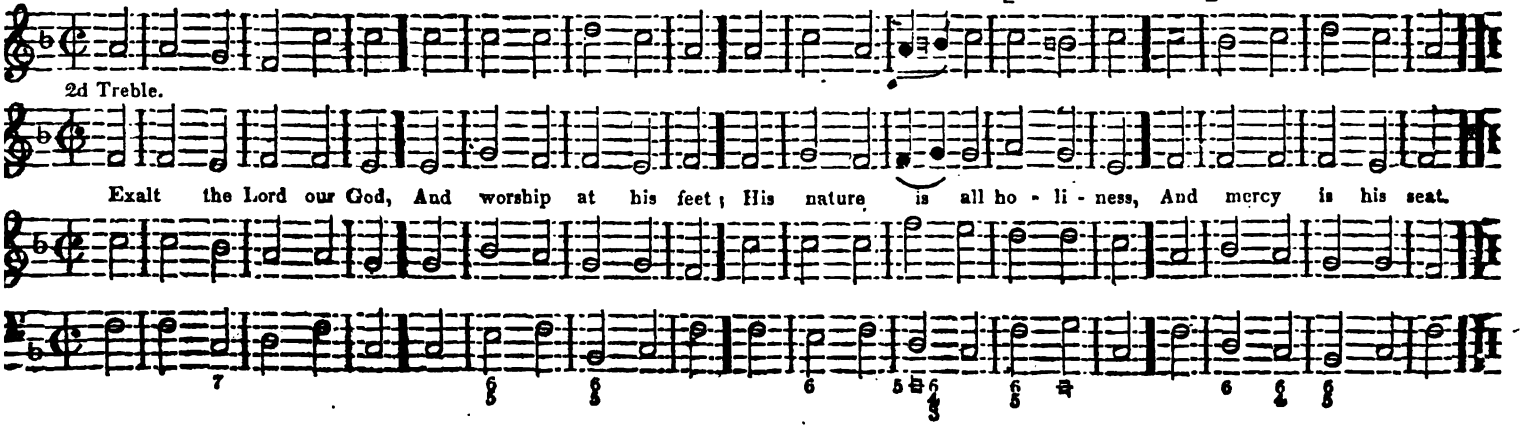
SUTTON. S. M.
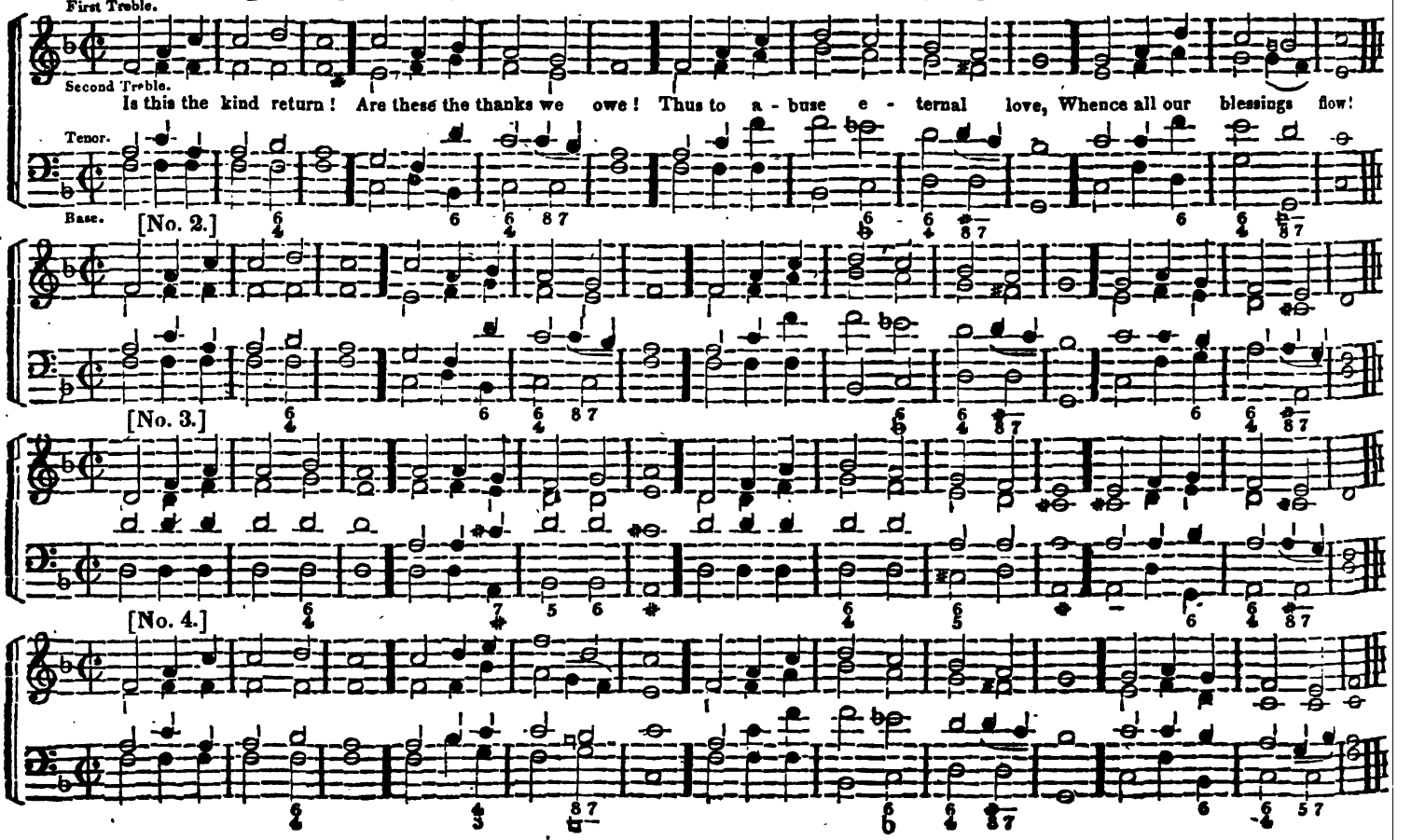


♩ 100. **INVOCATION.** S. M. Lockhart.
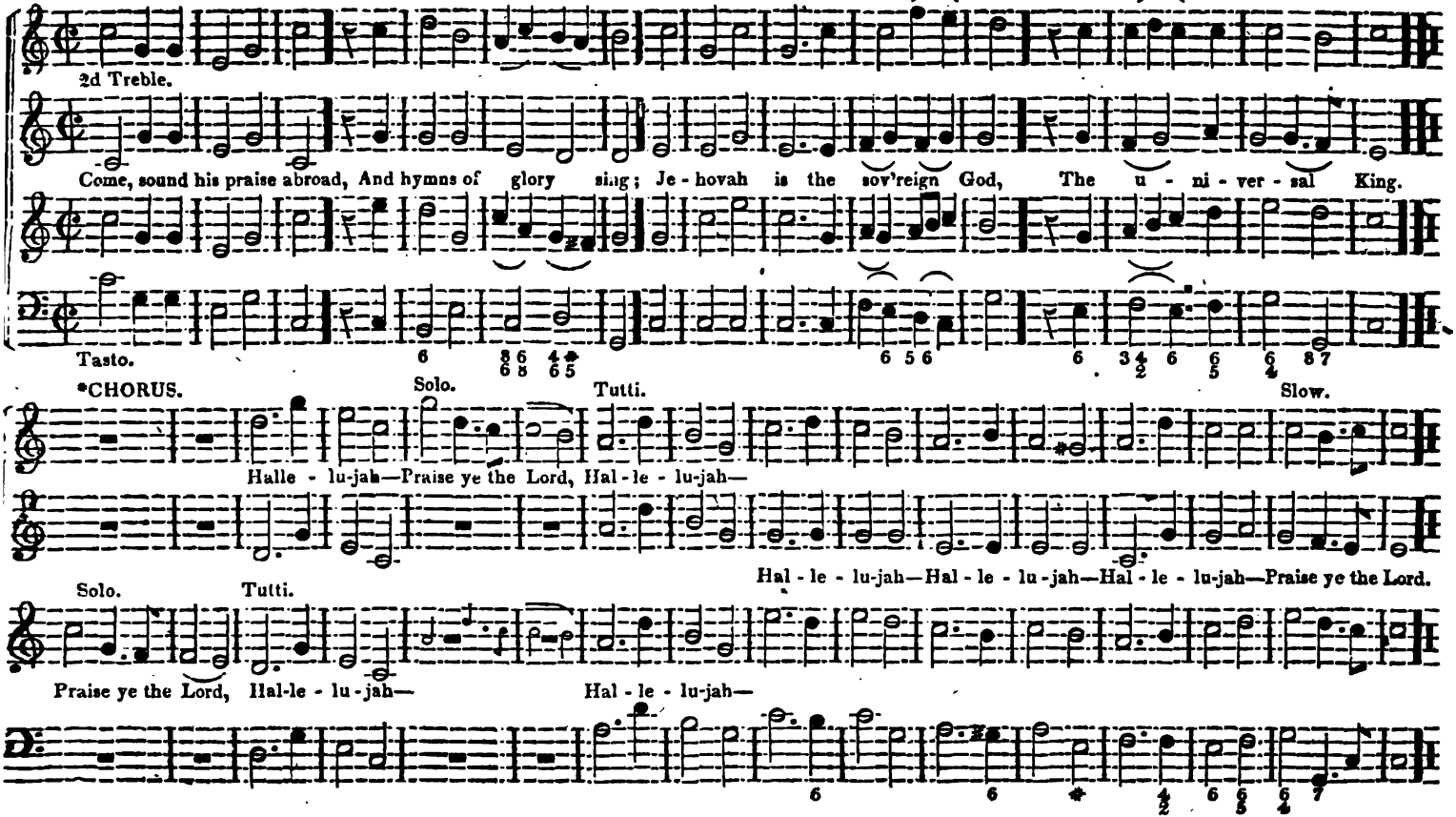


♩ 96. **BLADENBURG.** S. M. [German Tune.]
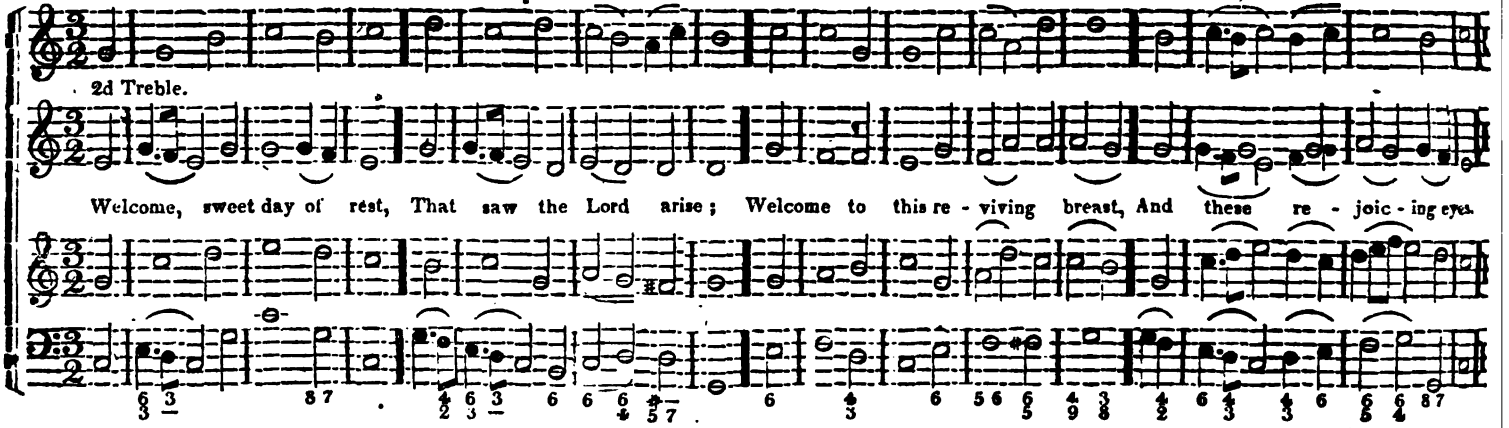


80. [No. 1.] BETHANY. S. M. [Gregorian Chant.]
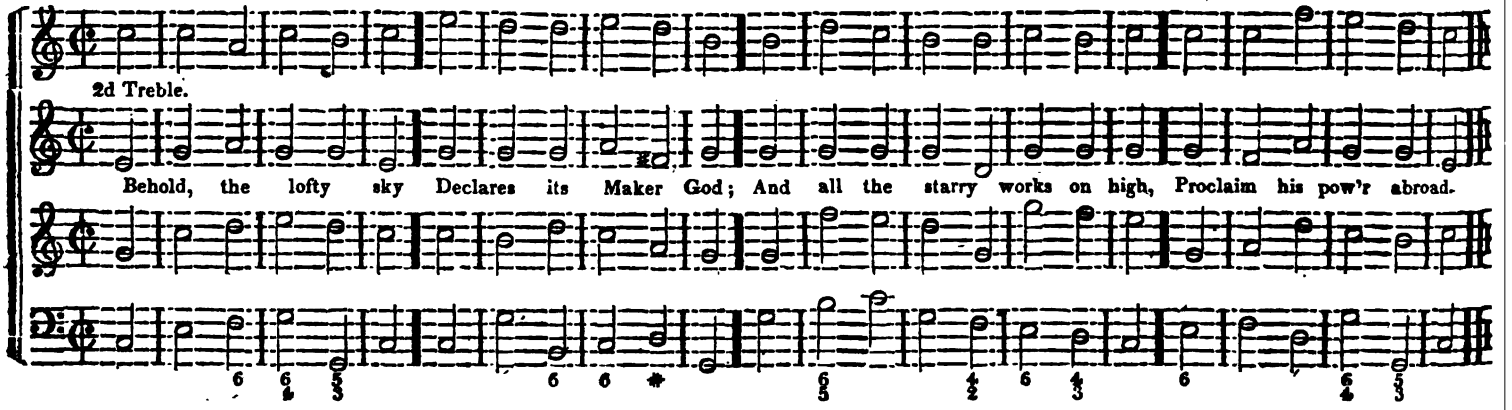




* This Chorus has received a new arrangement, in which the rhythm has been corrected. A regular answer to the Treble Solo is also given in the Tenor. Should any, however, prefer the Treble Solo throughout, the small notes may be used and the Tenor Solo omitted

108. **BEVERIDGE.** **S. M.** **A. Williams.**



104. **UTICA.** **S. M.** **L. Mason.**



Last line varied.
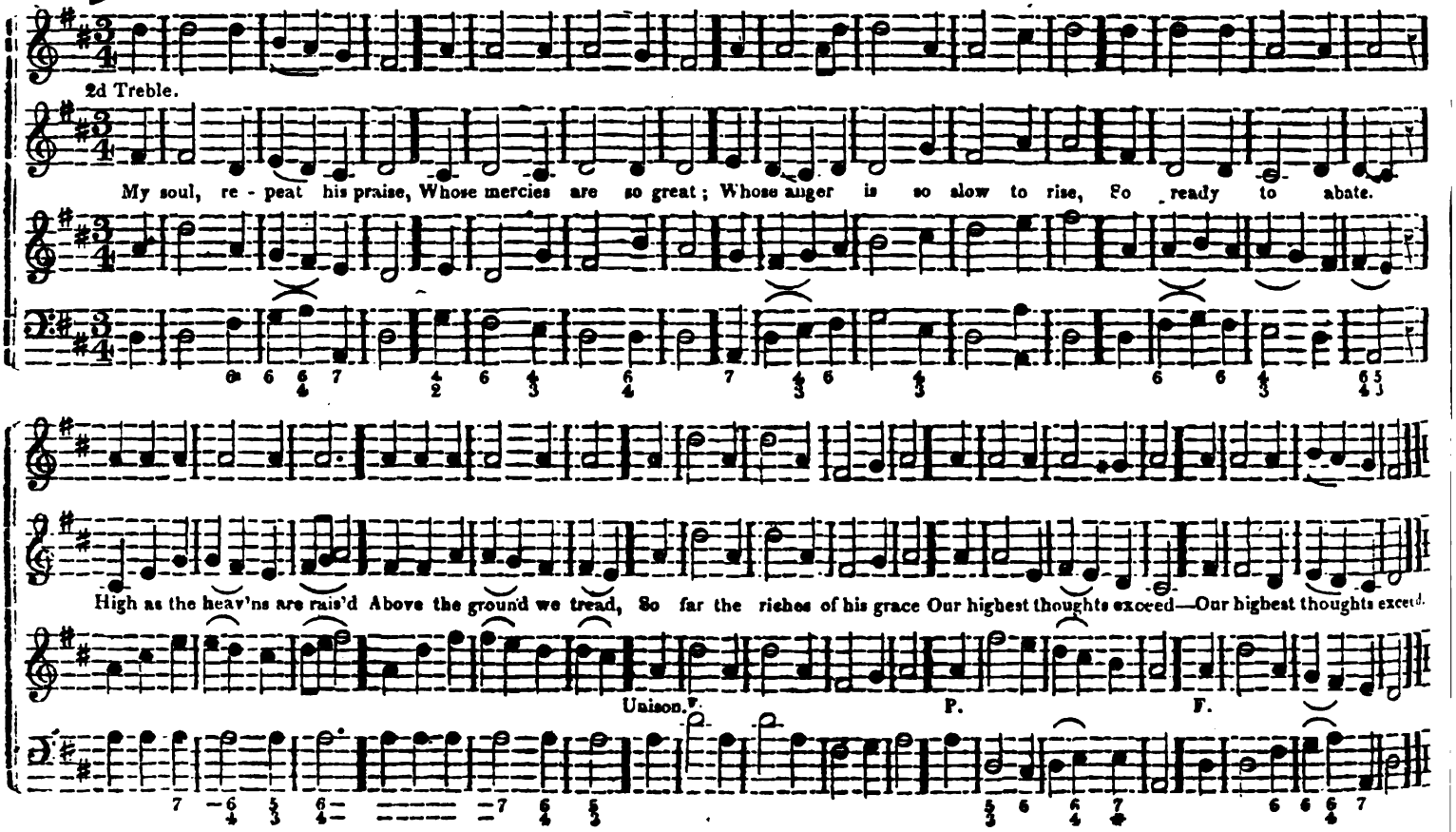
2d Treble.
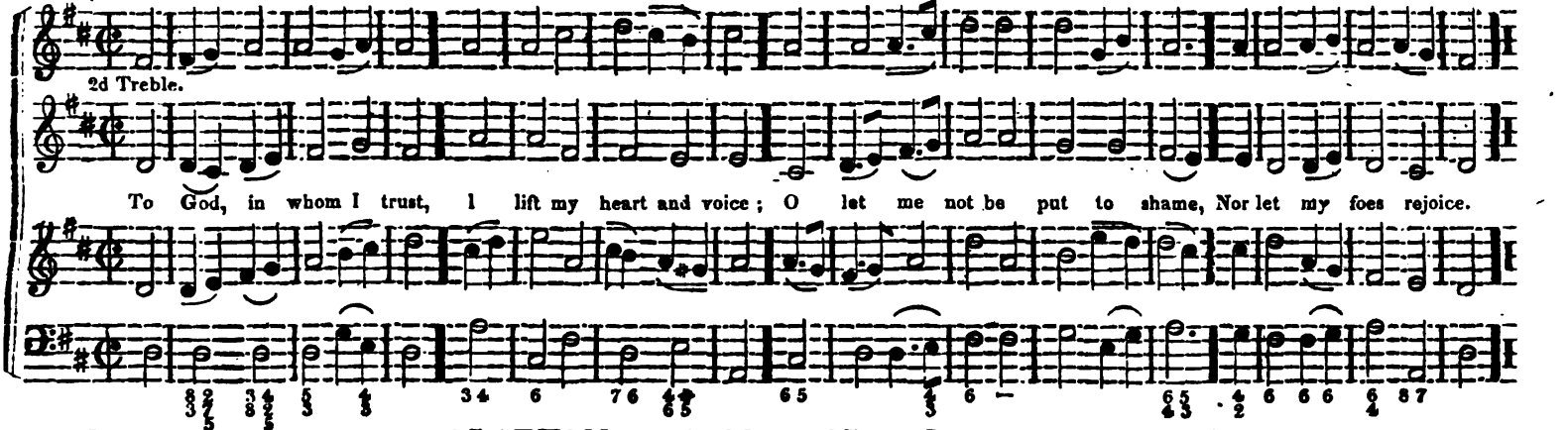
Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

96. SHIRLAND. S. M. [Minor Mode.]
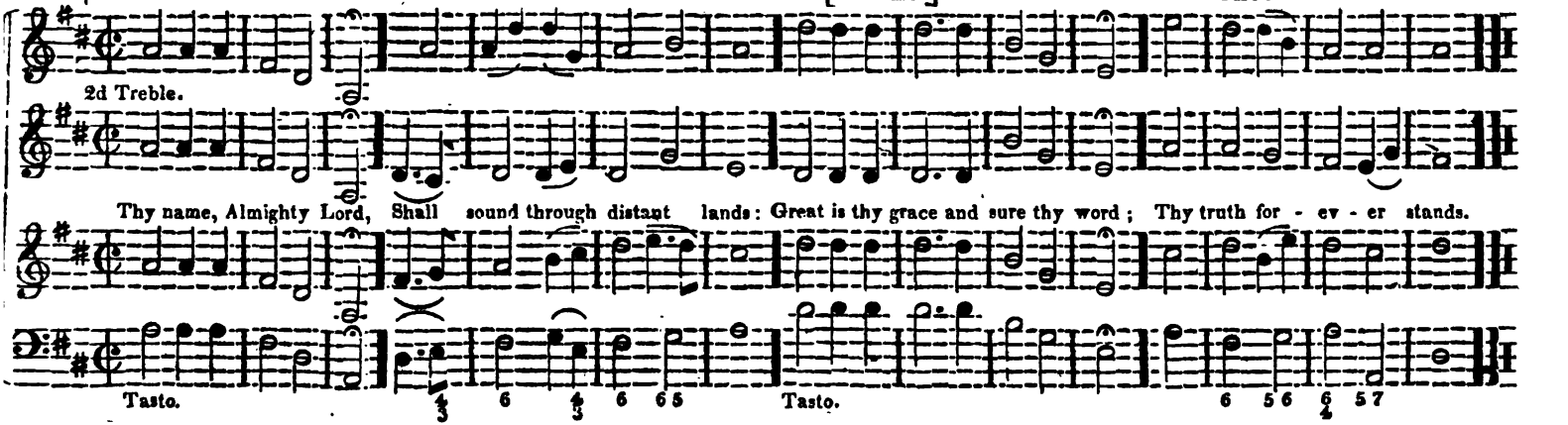
2d Treble.

My gracious God, how plain Are thy directions giv'n! O may I never read in vain, But find the path to heav'n.

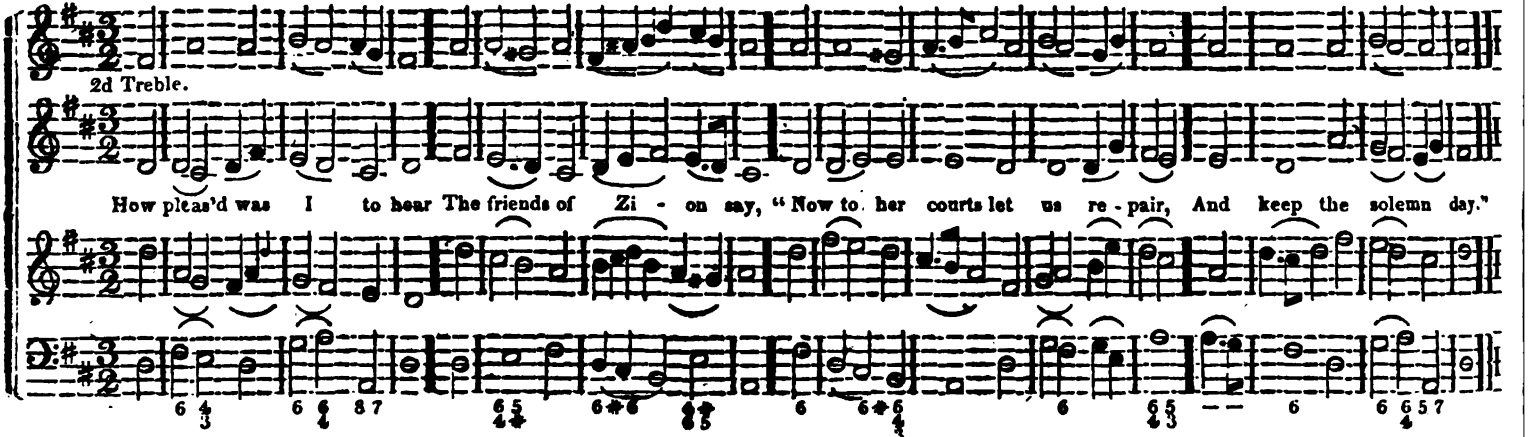

2d Treble.
My soul, re - peat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.
High as the heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed—Our highest thoughts exceed.
Unison.
P.
F.



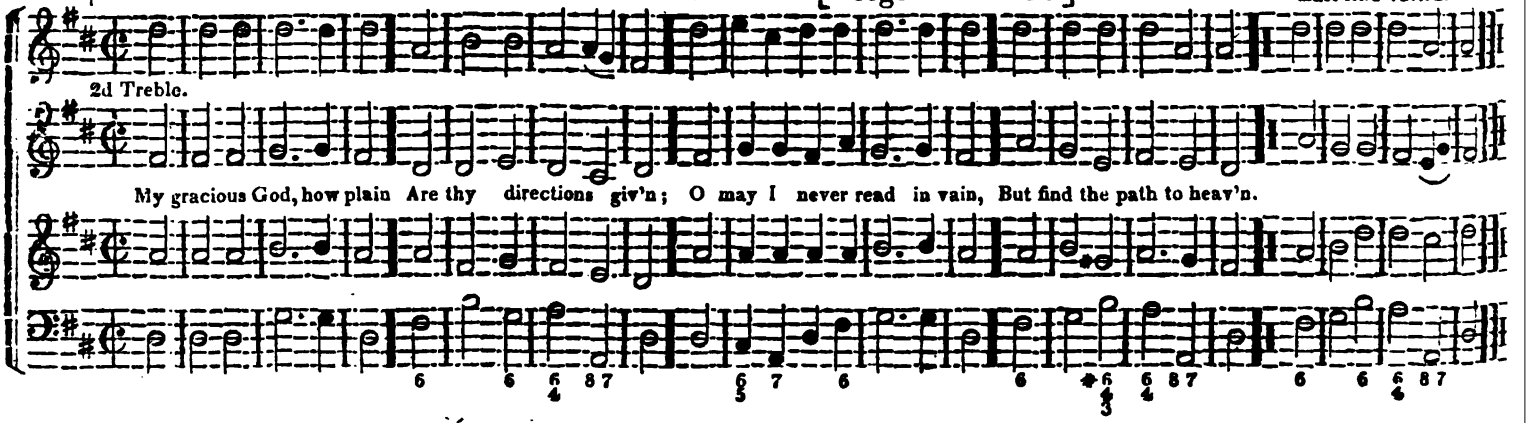
100. CLAPTON. S. M. [Chant.] Jones.



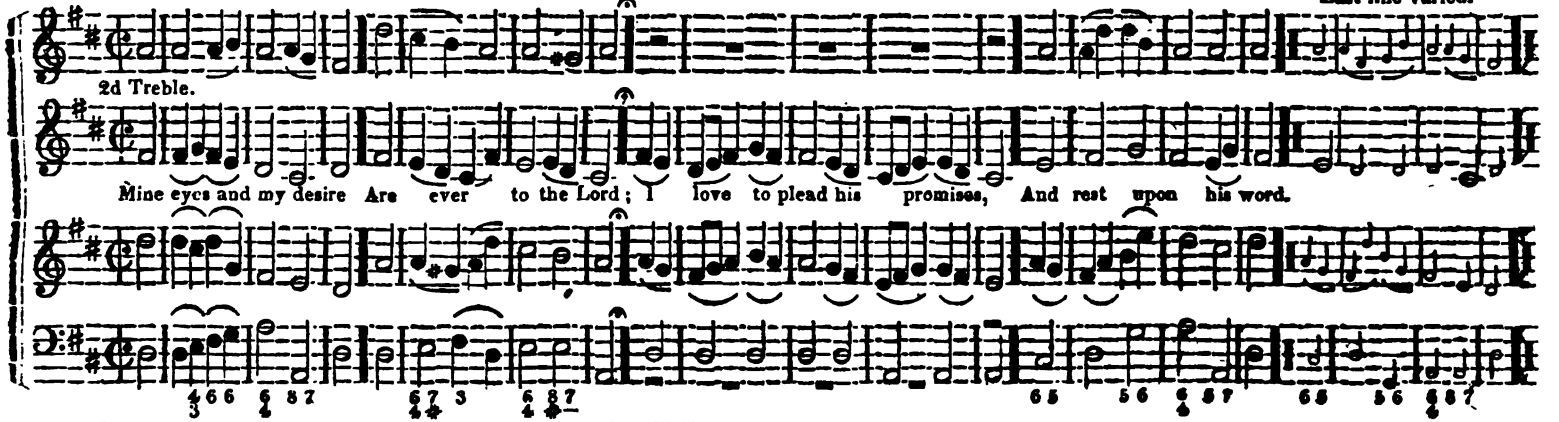
112. **PECKHAM.** S. M. Isaac Smith.



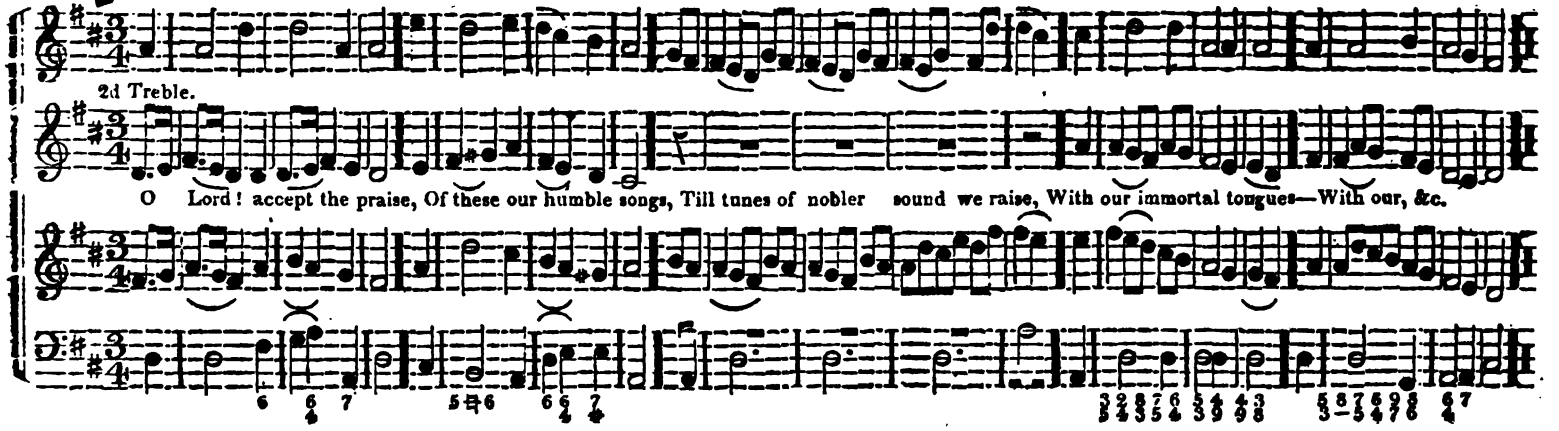
88. **CALMAR.** S. M. [Gregorian Chant.] Last line varied.



Last line varied.

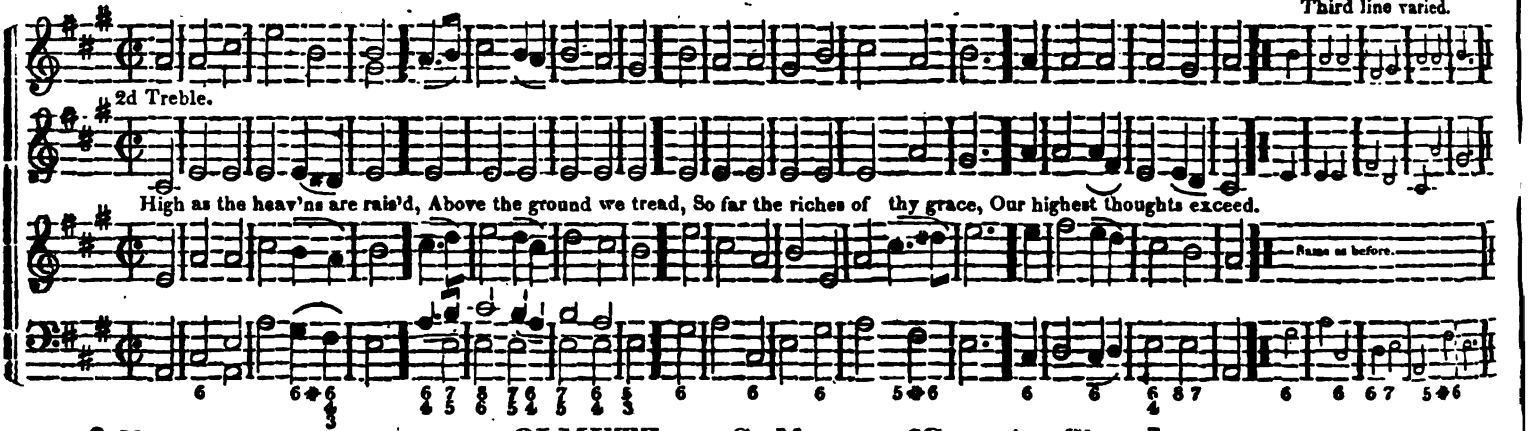


104. HADLEY. S. M.
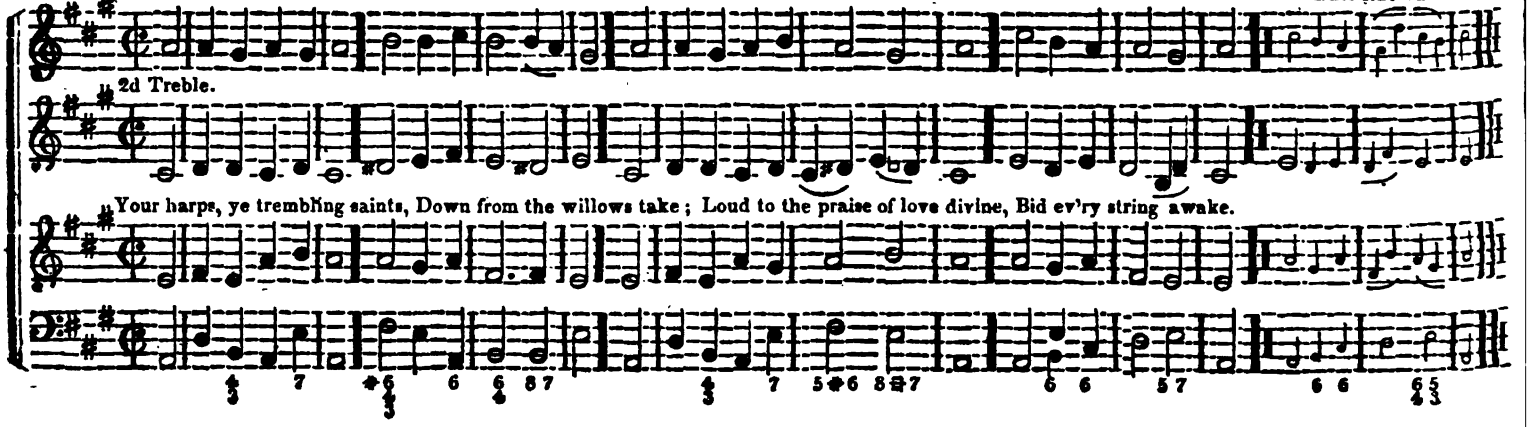


♩ 100. **St. THOMAS. S. M.** **A. Williams.**

Third line varied.
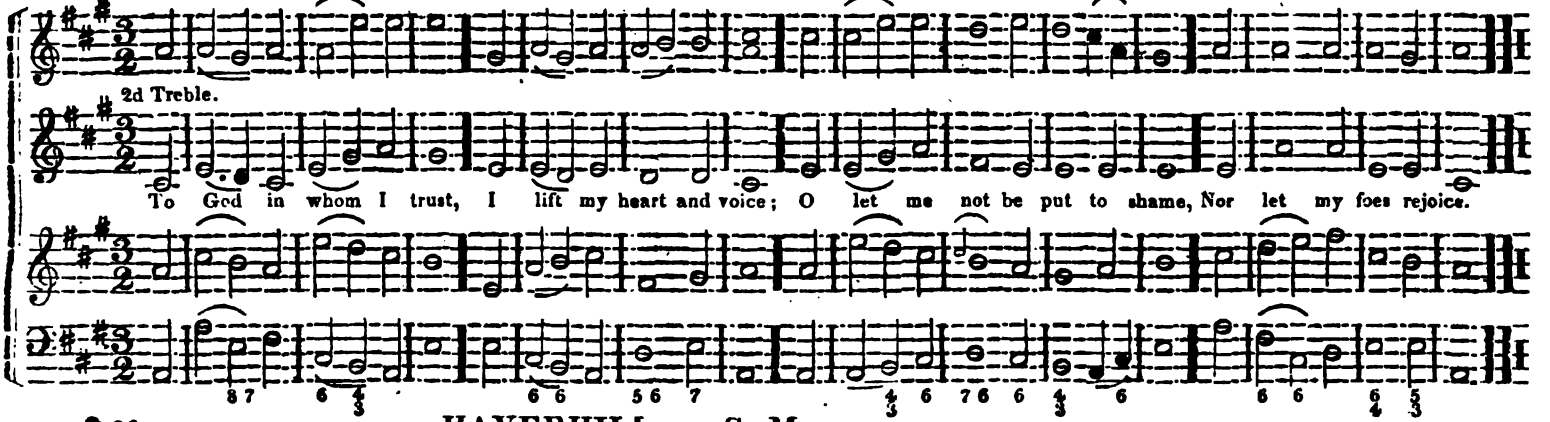


♩ 80. **OLMUTZ. S. M.** [Gregorian Chant.]
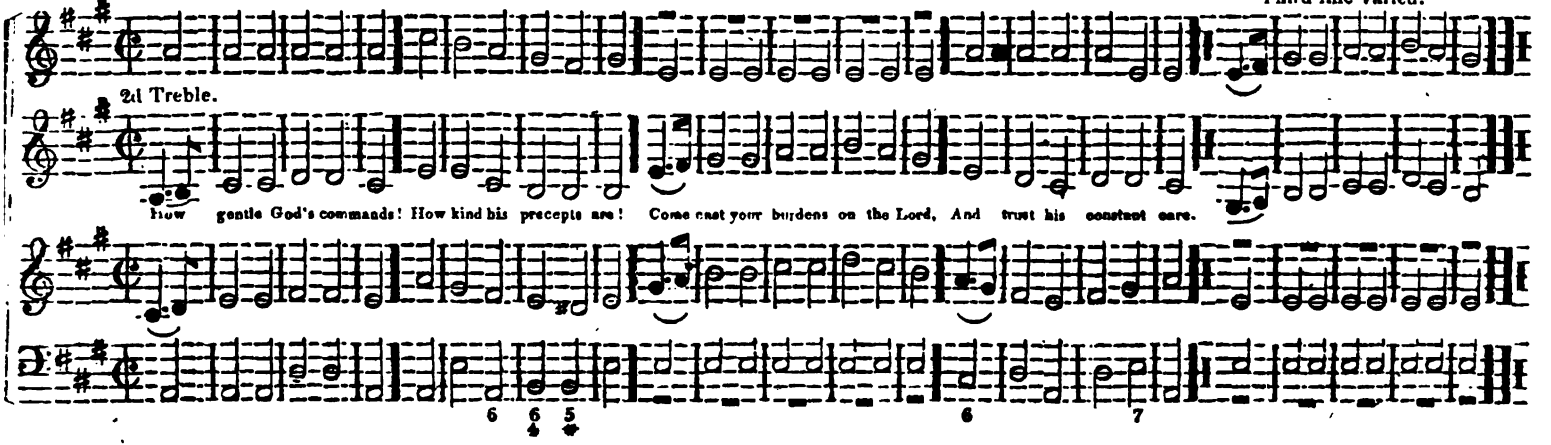
Last line varied.
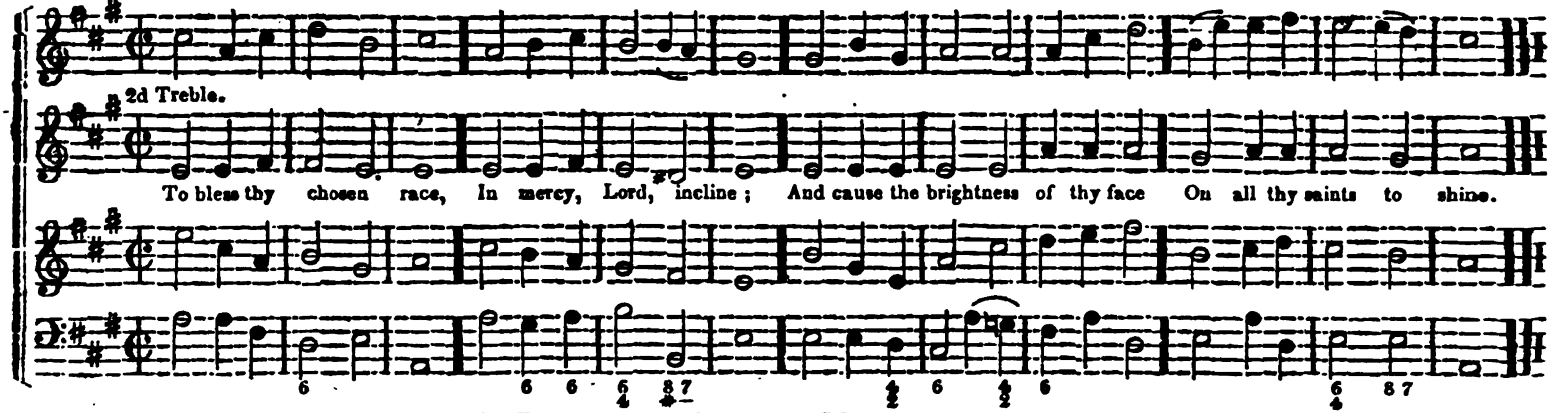


100. **THACHER. S. M.** Handel.



96. **HAVERHILL. S. M.**

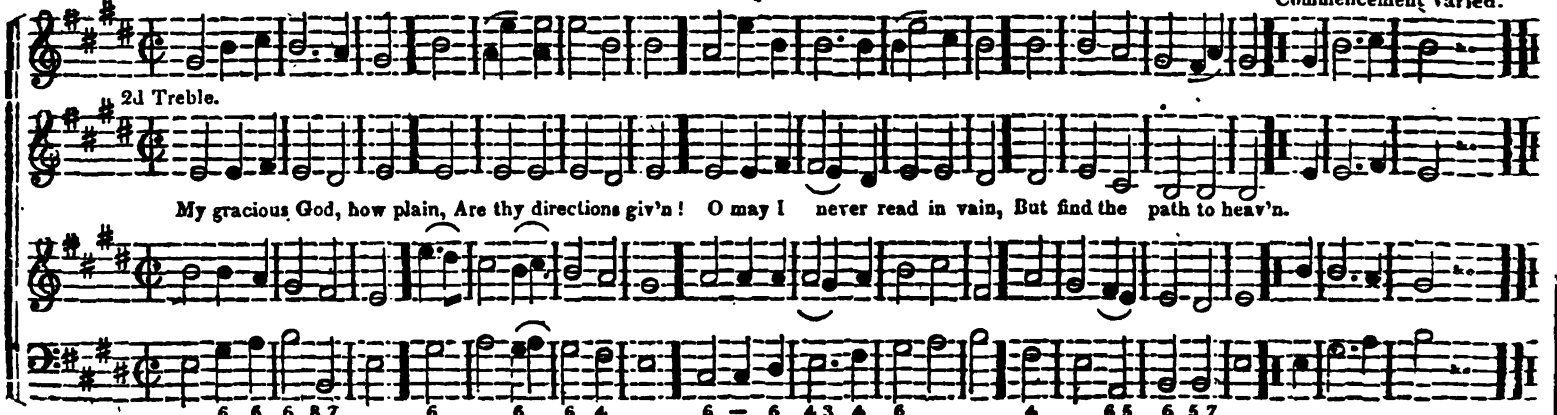


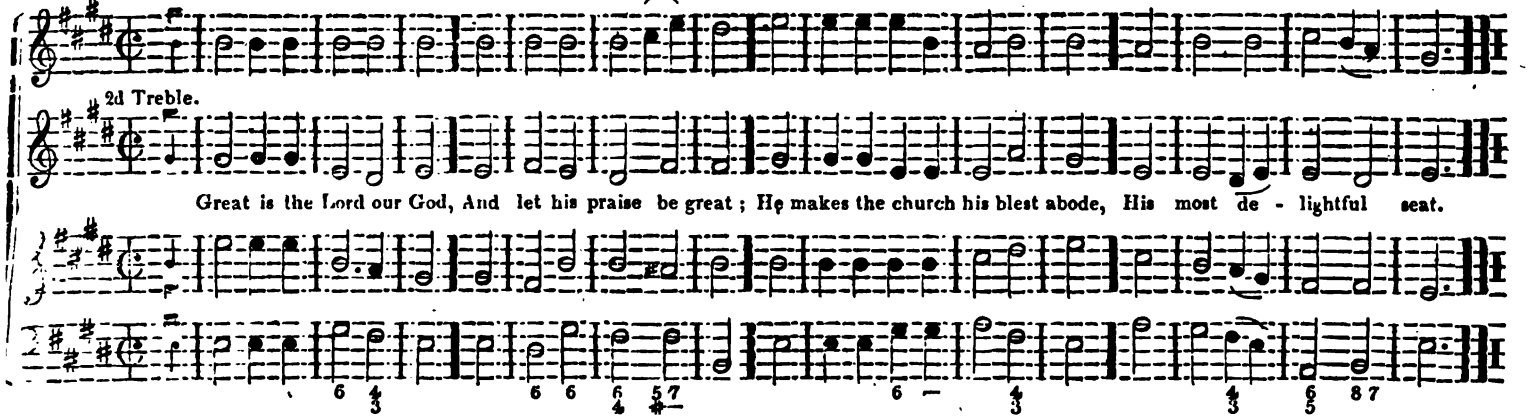
88. **PENTONVILLE. S. M.** Linley.



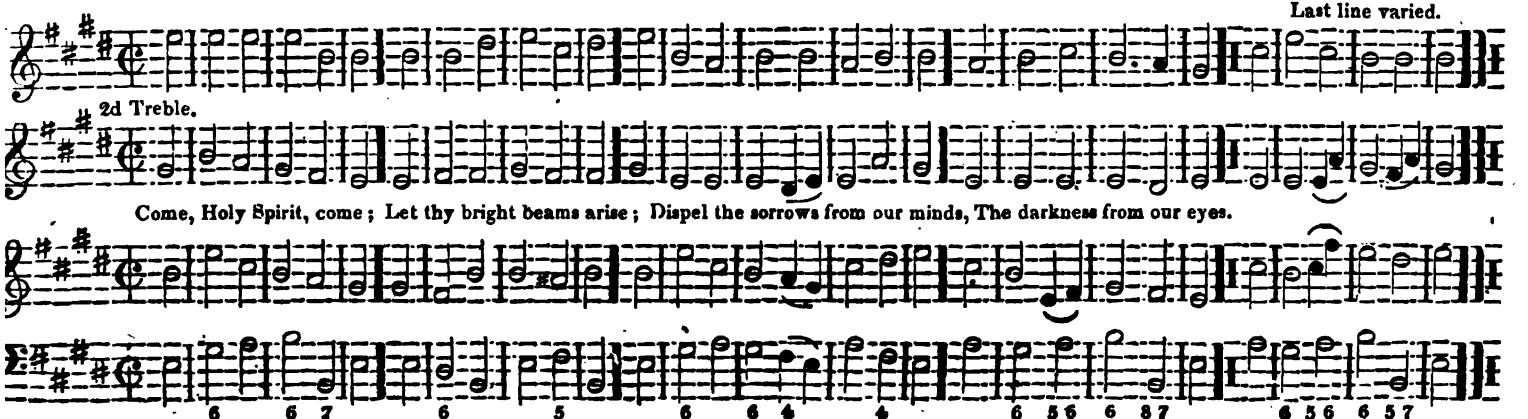
96. **MORNINGTON. S. M.** Mornington.

Commencement varied.
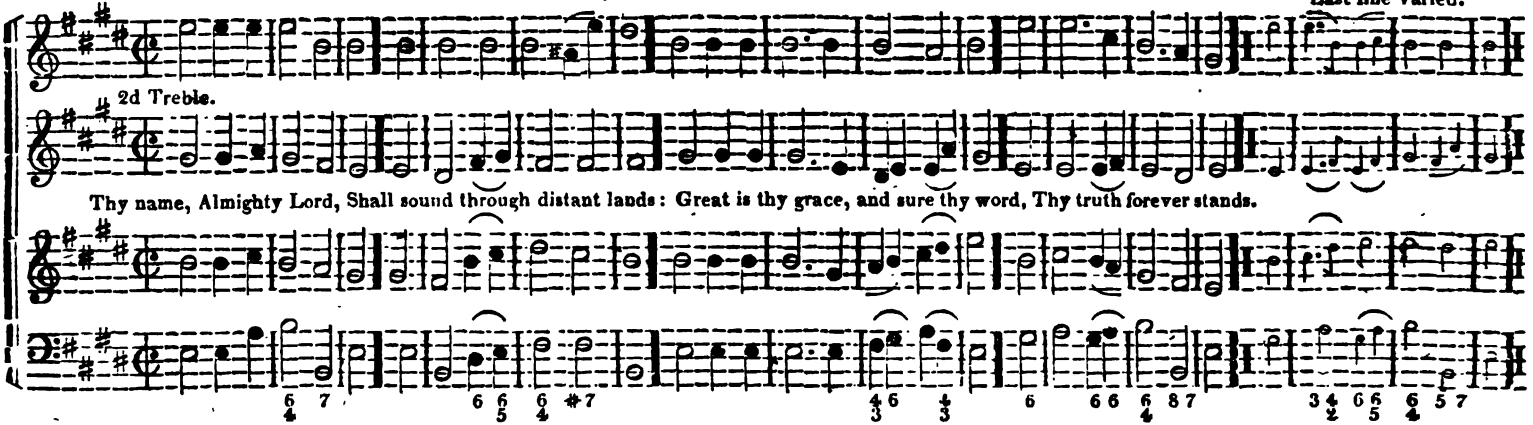




100. PADDINGTON. S. M.



104.

SOUTHFIELD. S. M.
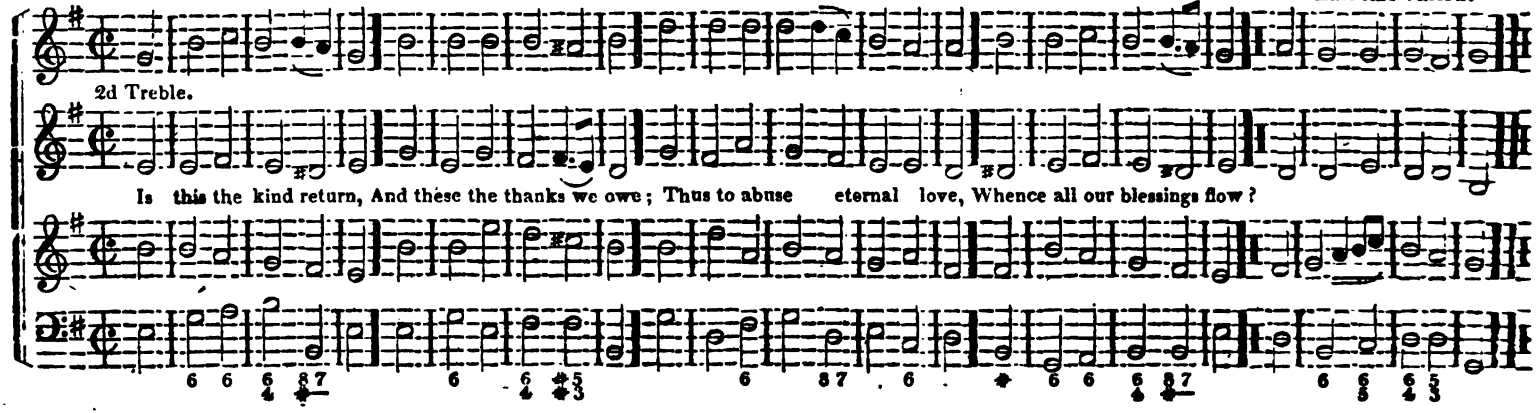
Last line varied.
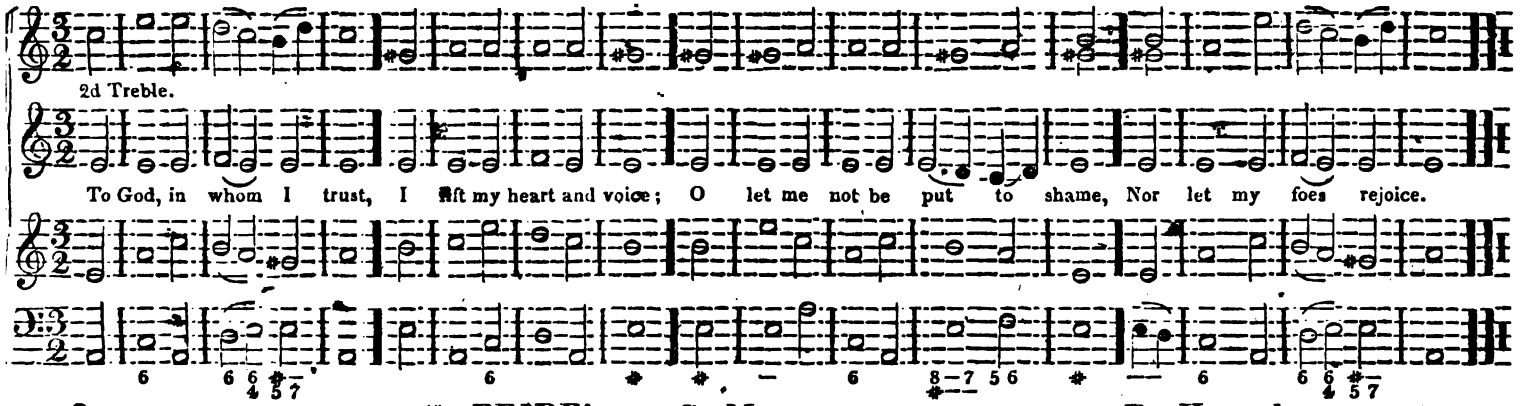


92.
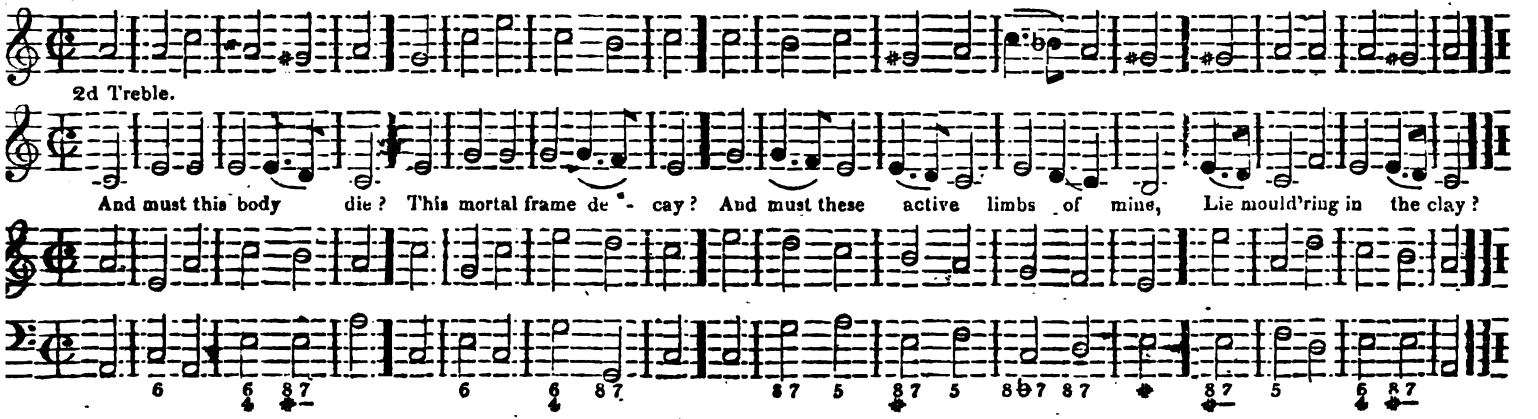
DARTMOUTH. S. M. L. Mason.

Last line varied.
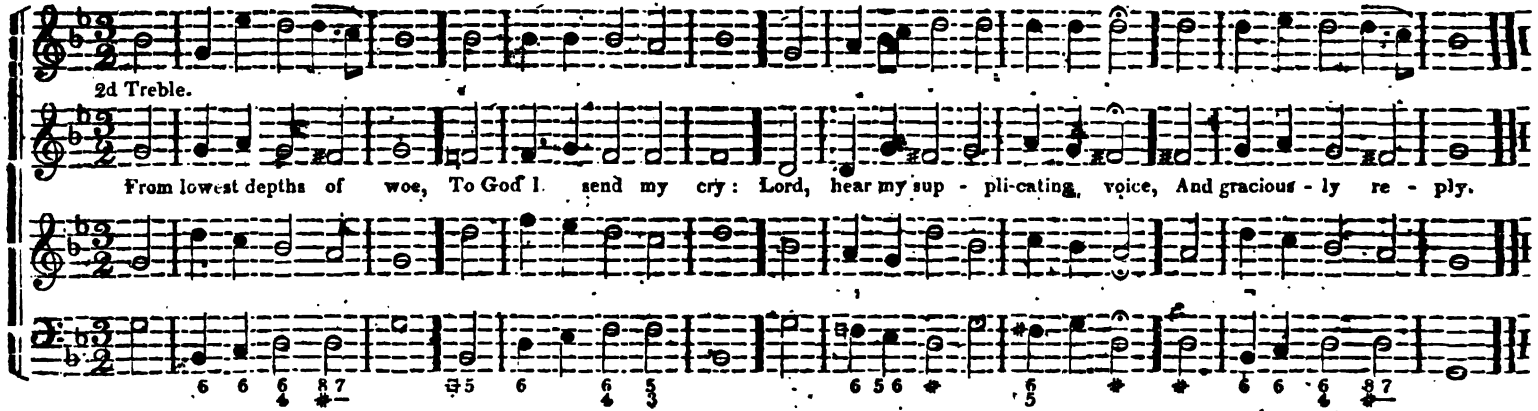




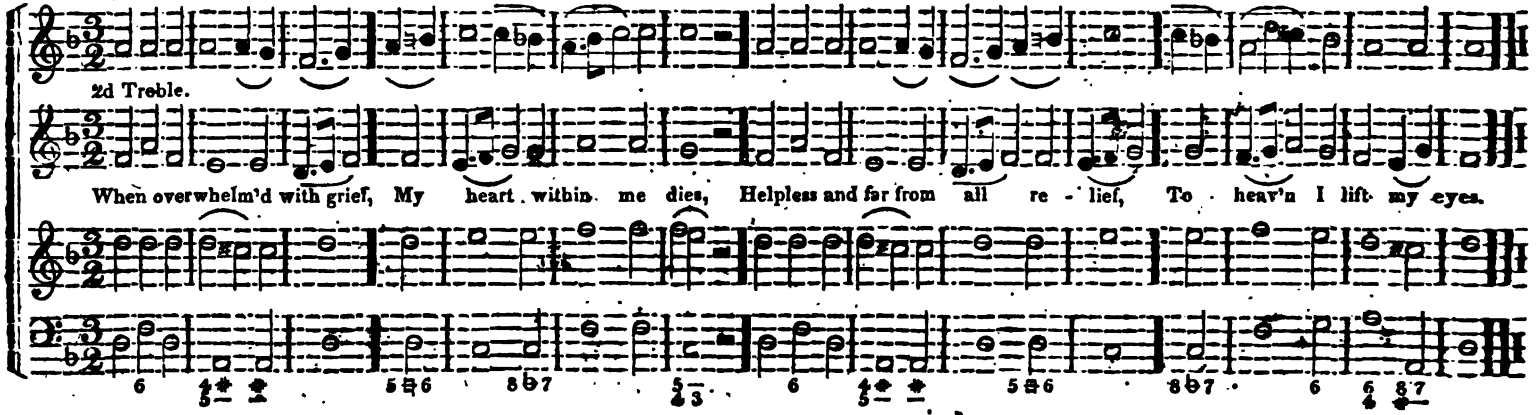
88. St. BRIDE's. S. M. Dr. Howard.
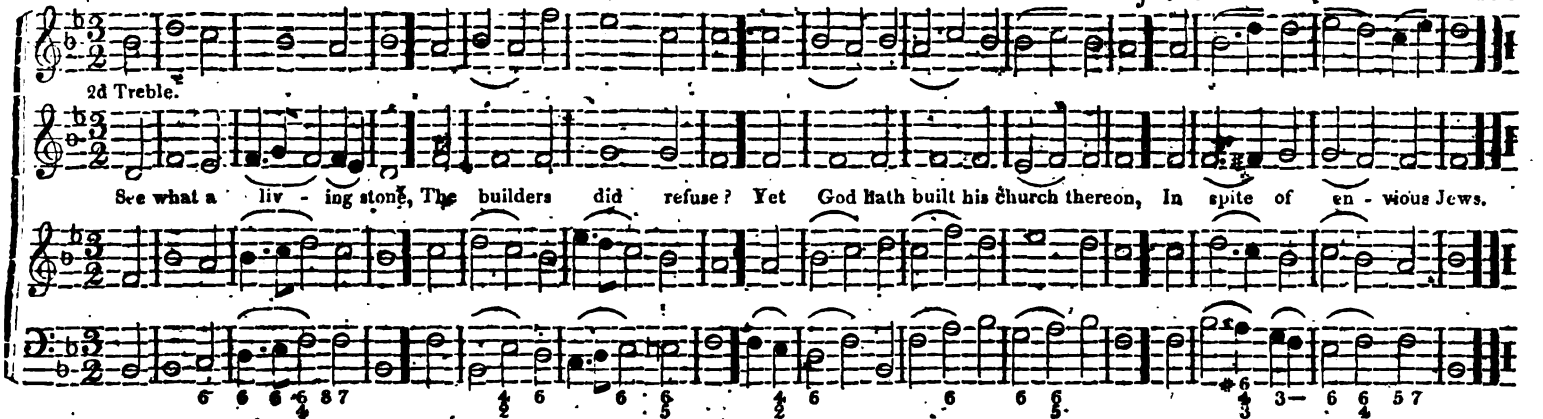


80. AYLESBURY. S. M. Dr. Green.

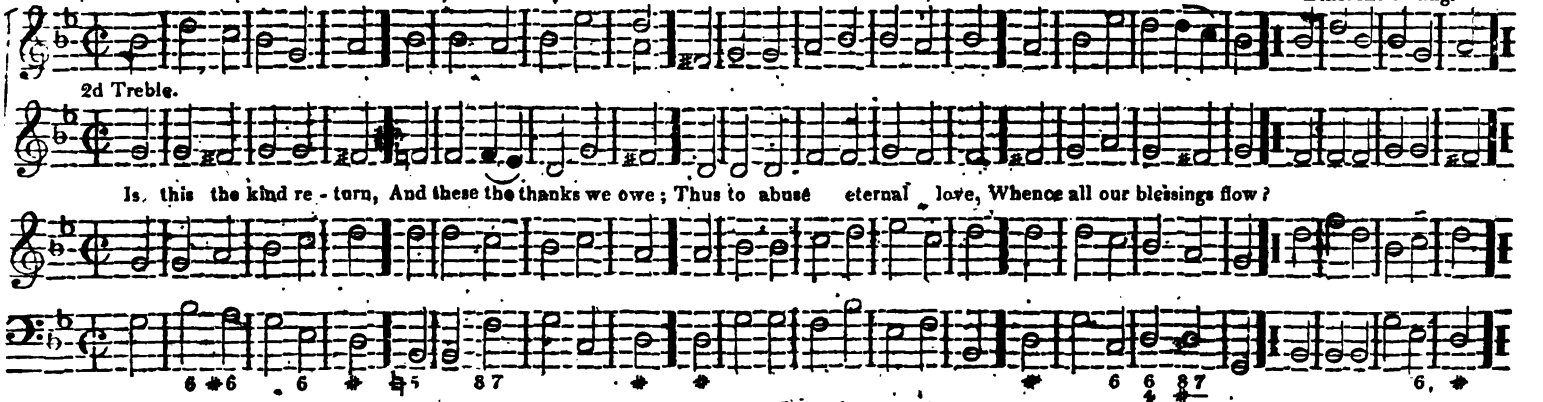


92. DUNBAR, S. M. Corelli.
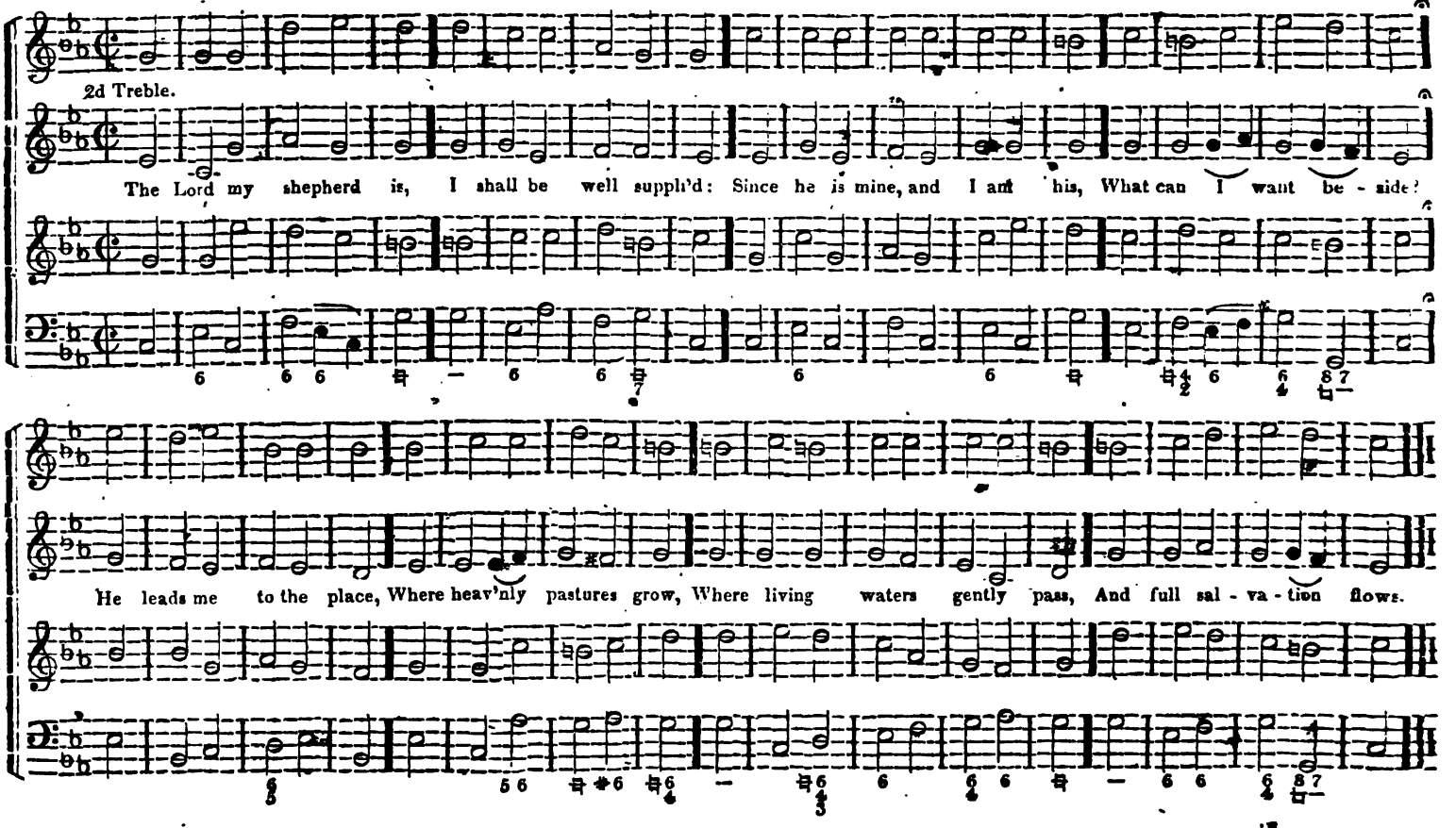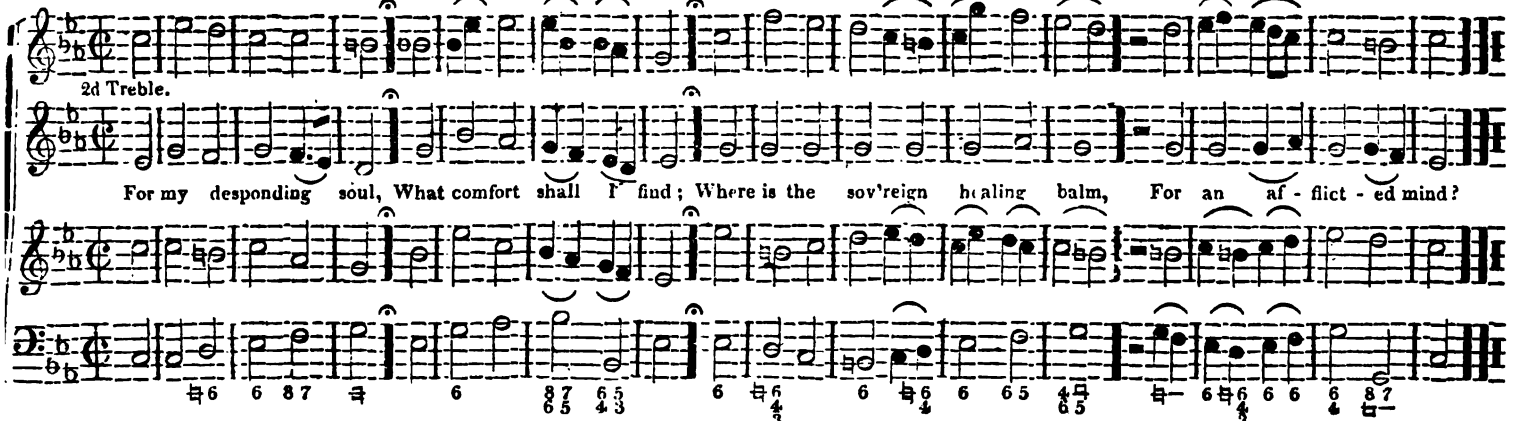




96. BOXFORD. S. M. Different ending.*



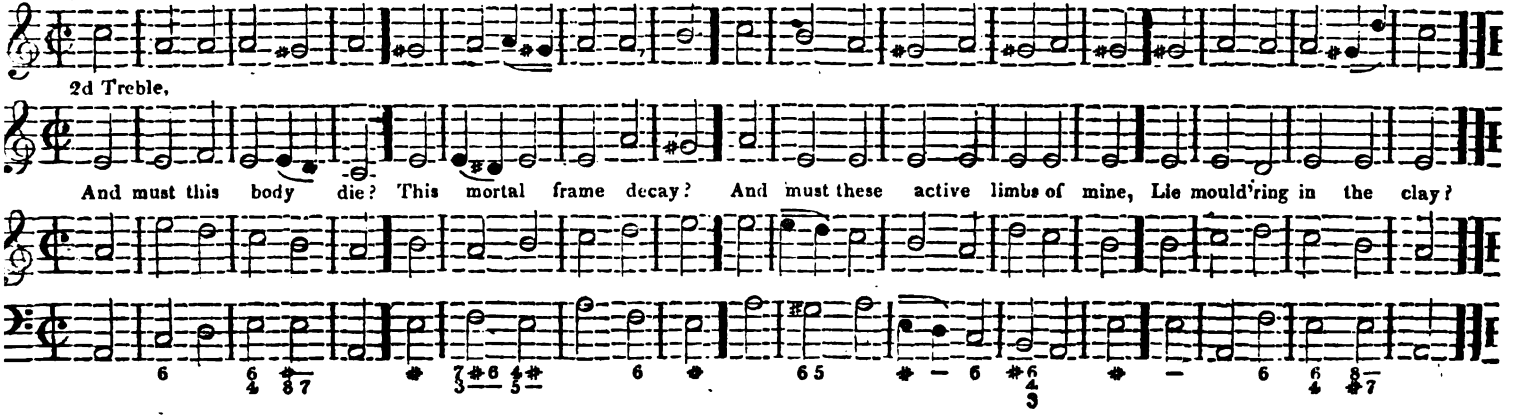
* This may be used when there is not a full stop at the end of a stanza—or when a stanza closes with an interrogation.

SUFFIELD. S. M. [Two Stanzas.]
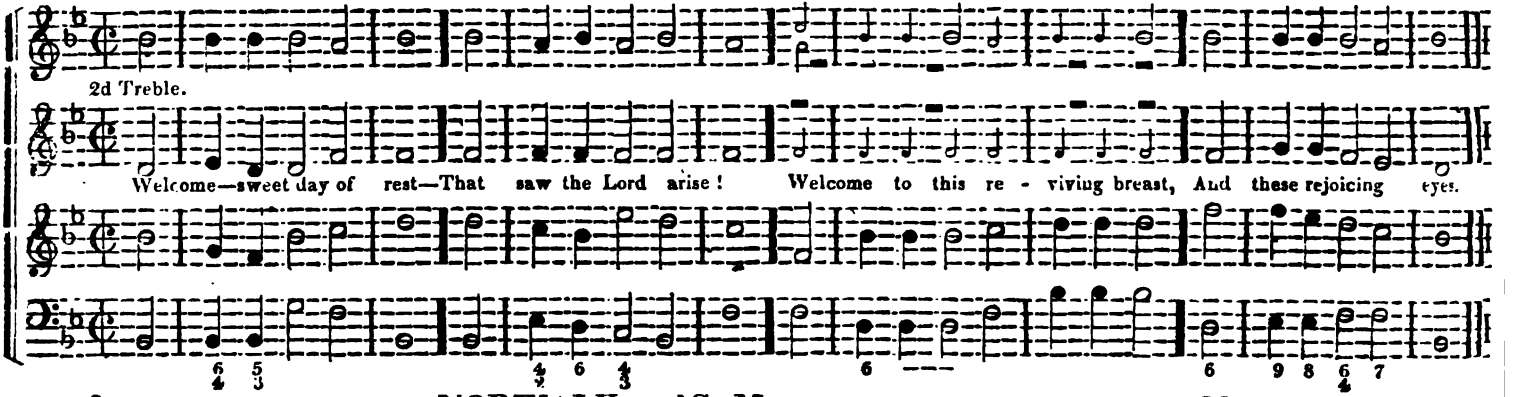




92. BROCKFIELD. S. M. C. Zeuner.



80.
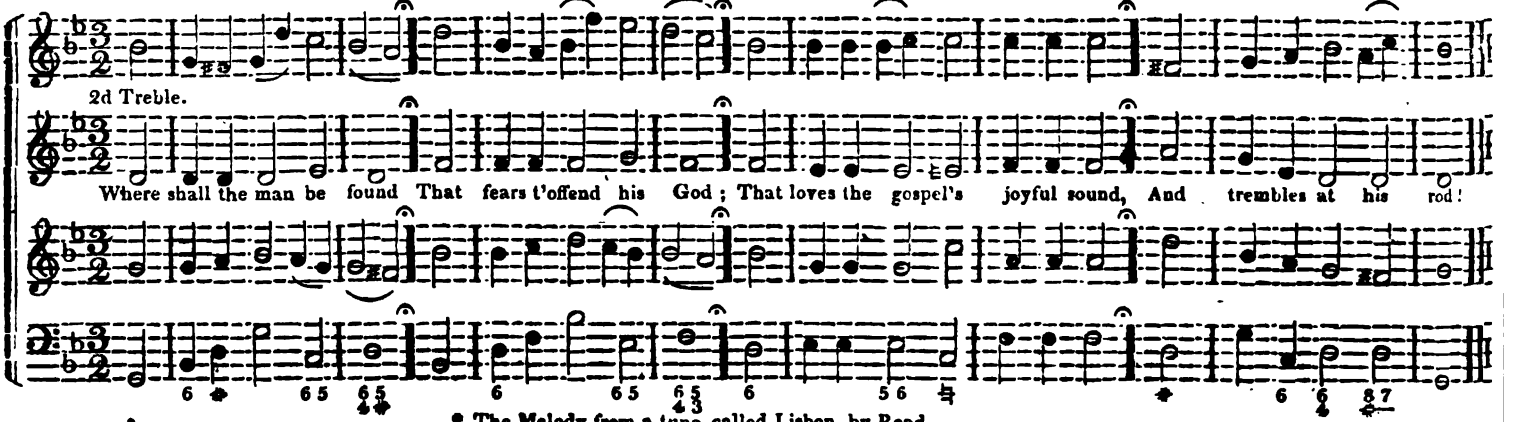
LISBON.* S. M.
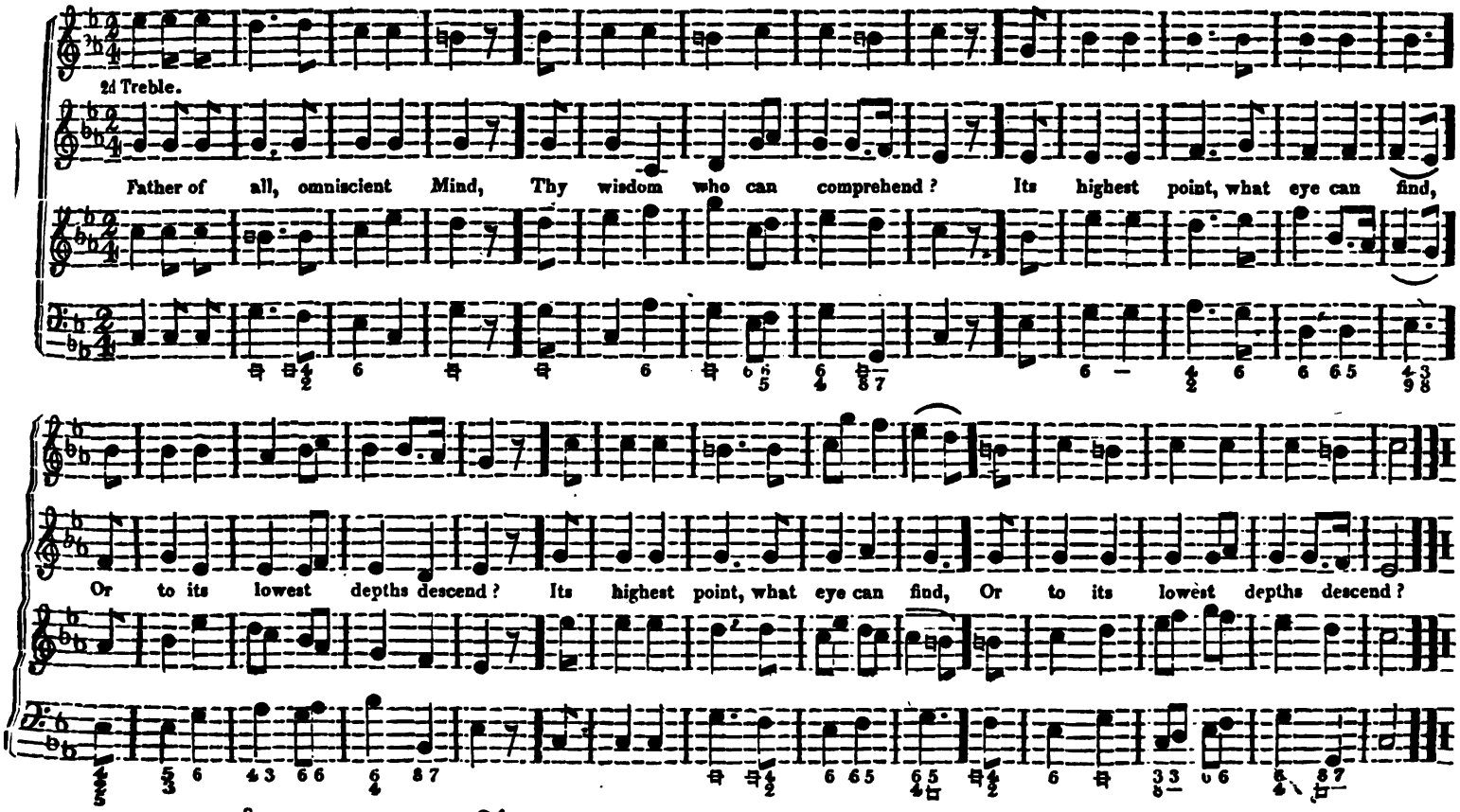


80.

NORWALK, S. M.

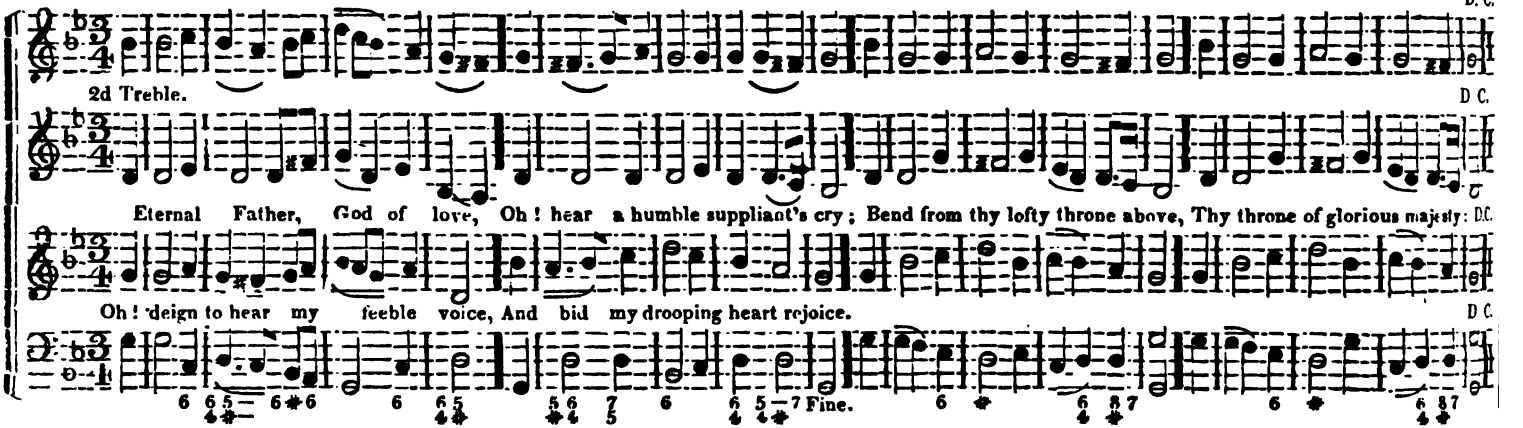
Mather.



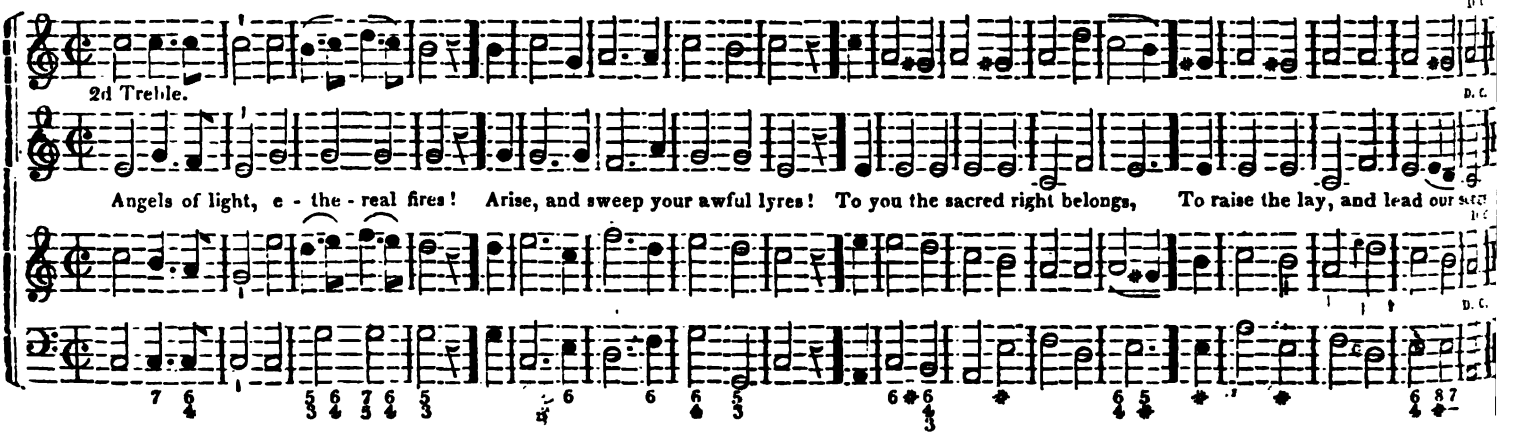
* The Melody from a tune called Lisbon, by Read.
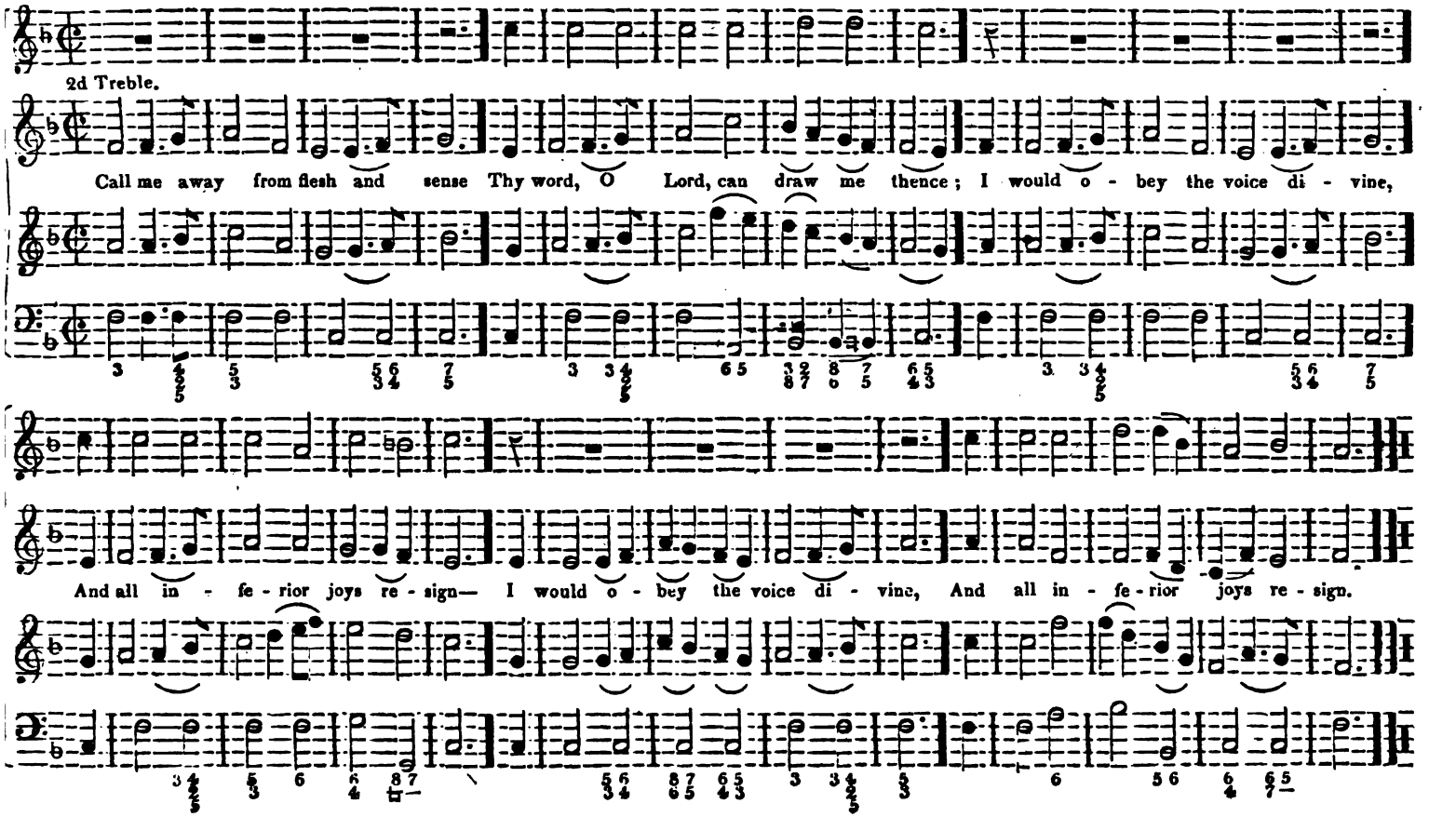

2d Treble.
Father of all, omniscient Mind, Thy wisdom who can comprehend? Its highest point, what eye can find,
Or to its lowest depths descend? Its highest point, what eye can find, Or to its lowest depths descend?

96. MILAN. L. M. 3 lines. [Gregorian Hymn.]
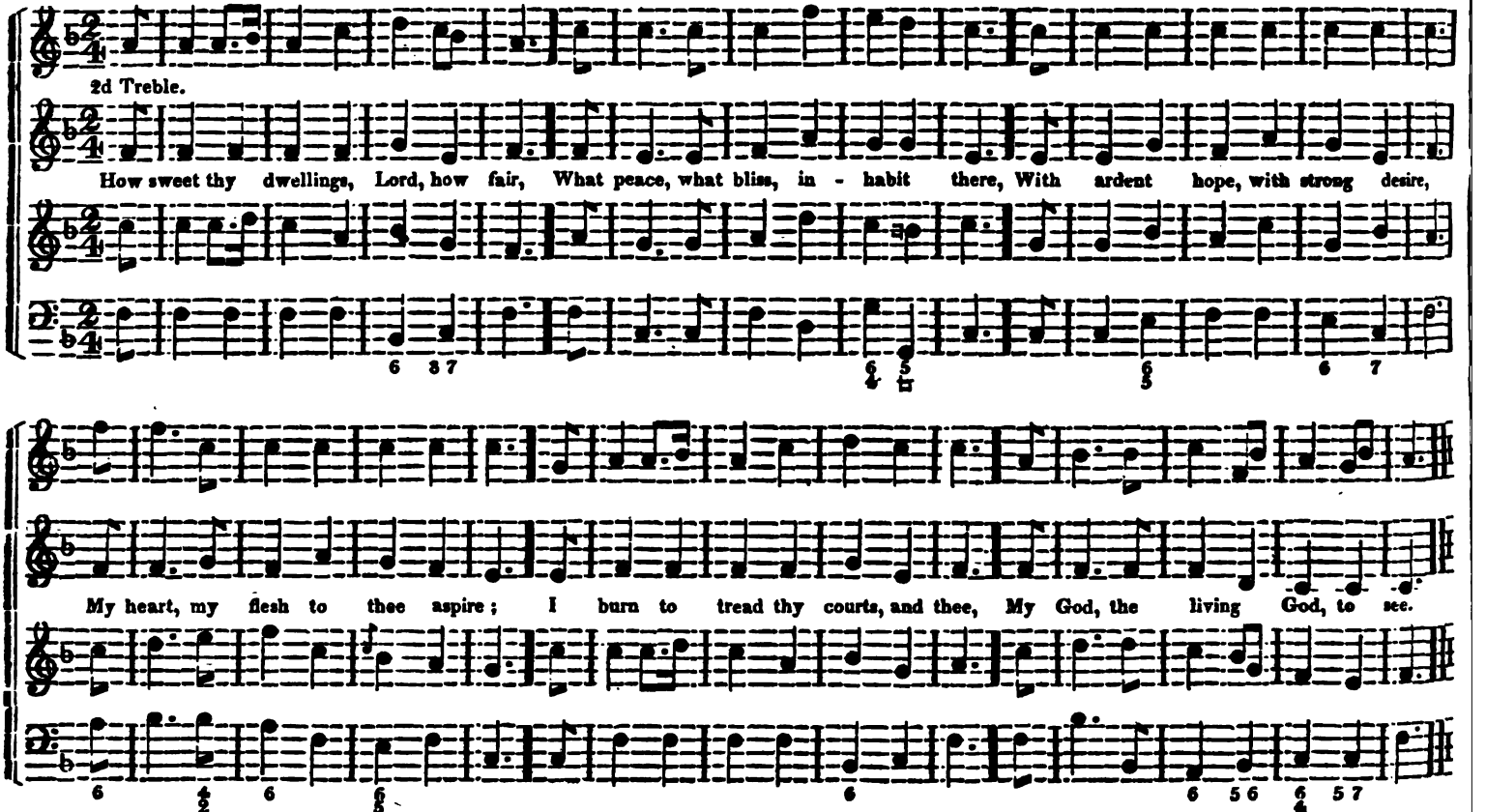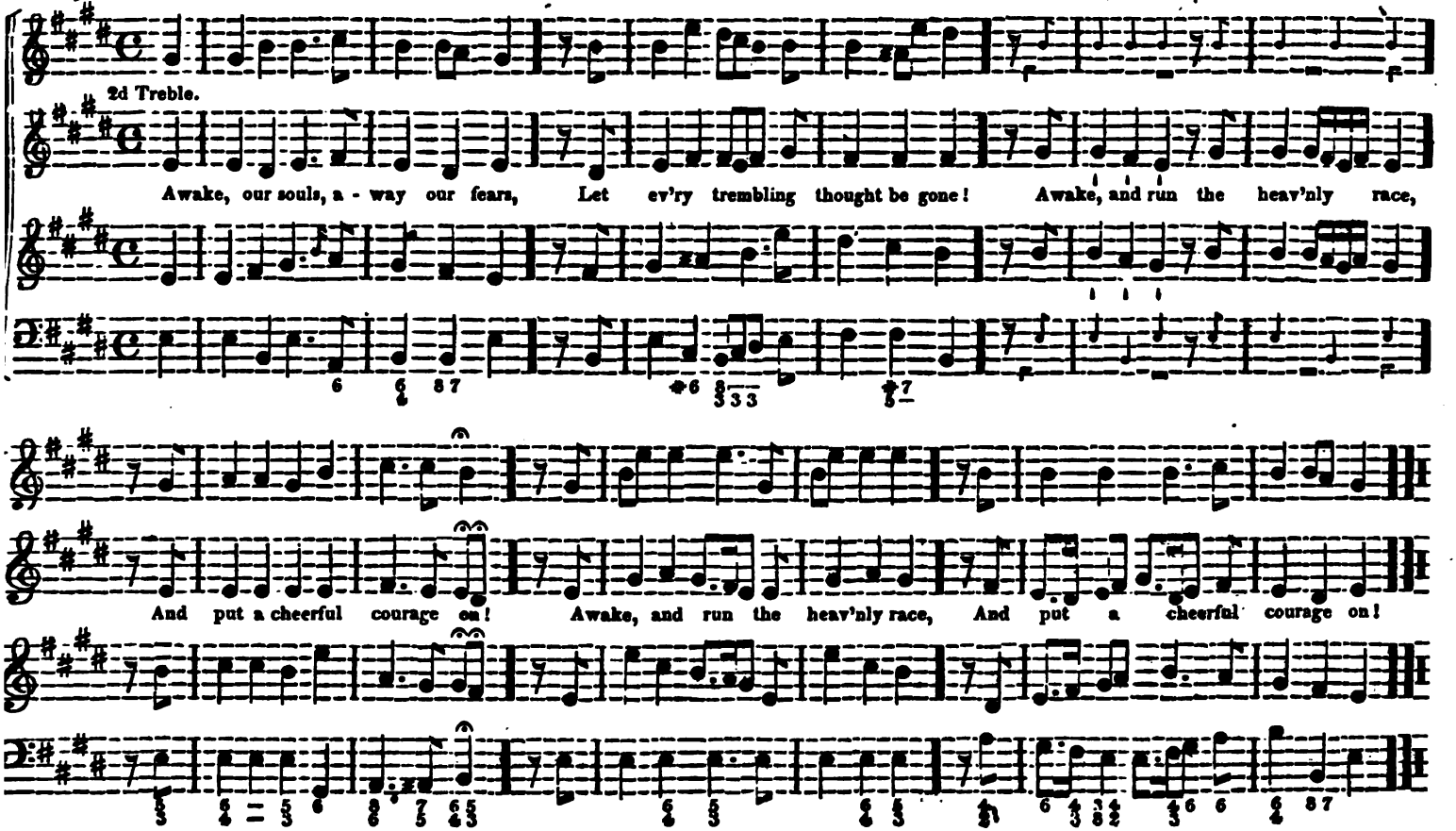


96. GLOUCESTER. L. M. 6 lines. Milgrove.
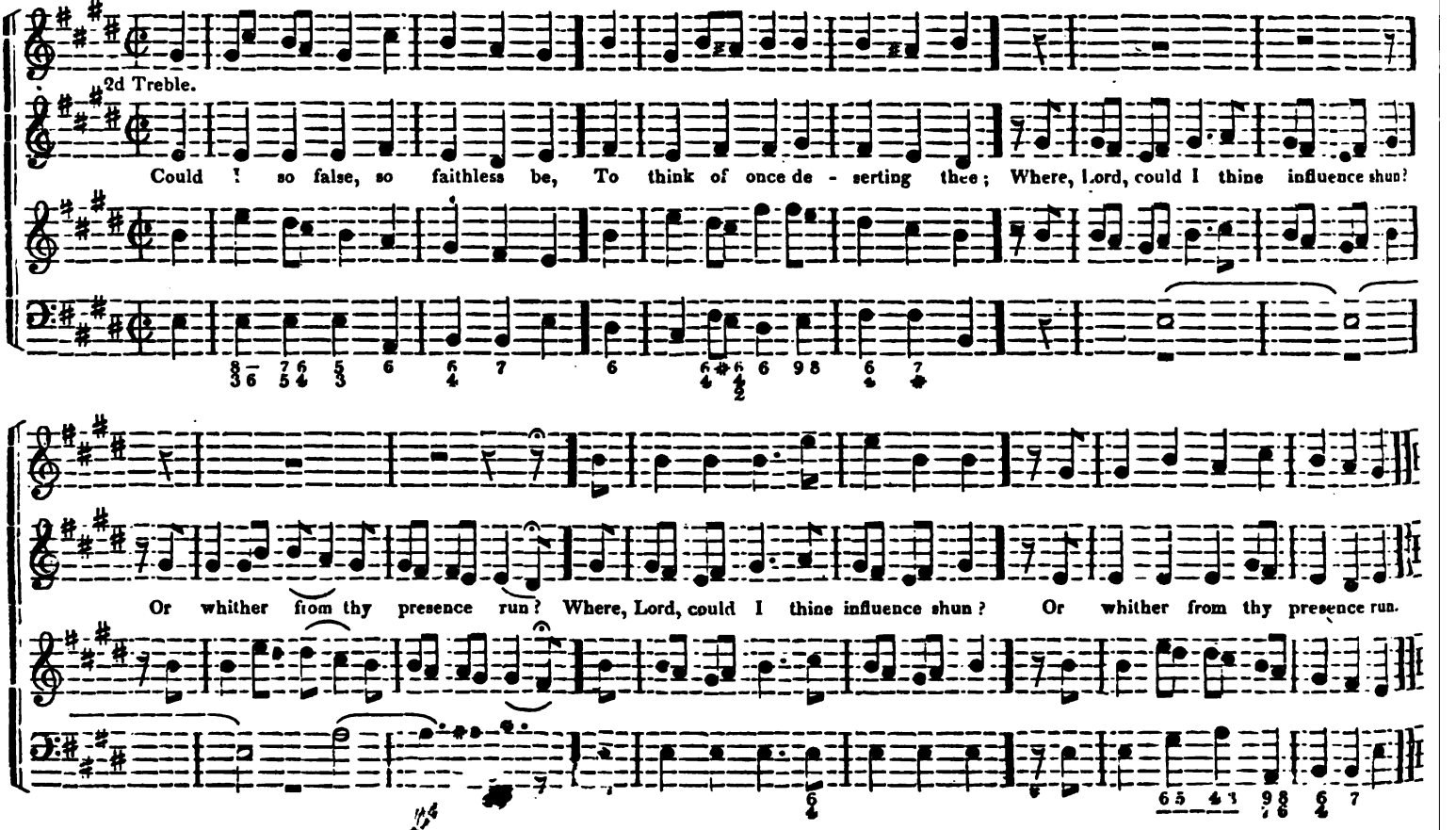



2d Treble.
Call me away from flesh and sense Thy word, O Lord, can draw me thence; I would o - bey the voice di - vine,
And all in - fe - rior joys re - sign— I would o - bey the voice di - vine, And all in - fe - rior joys re - sign.
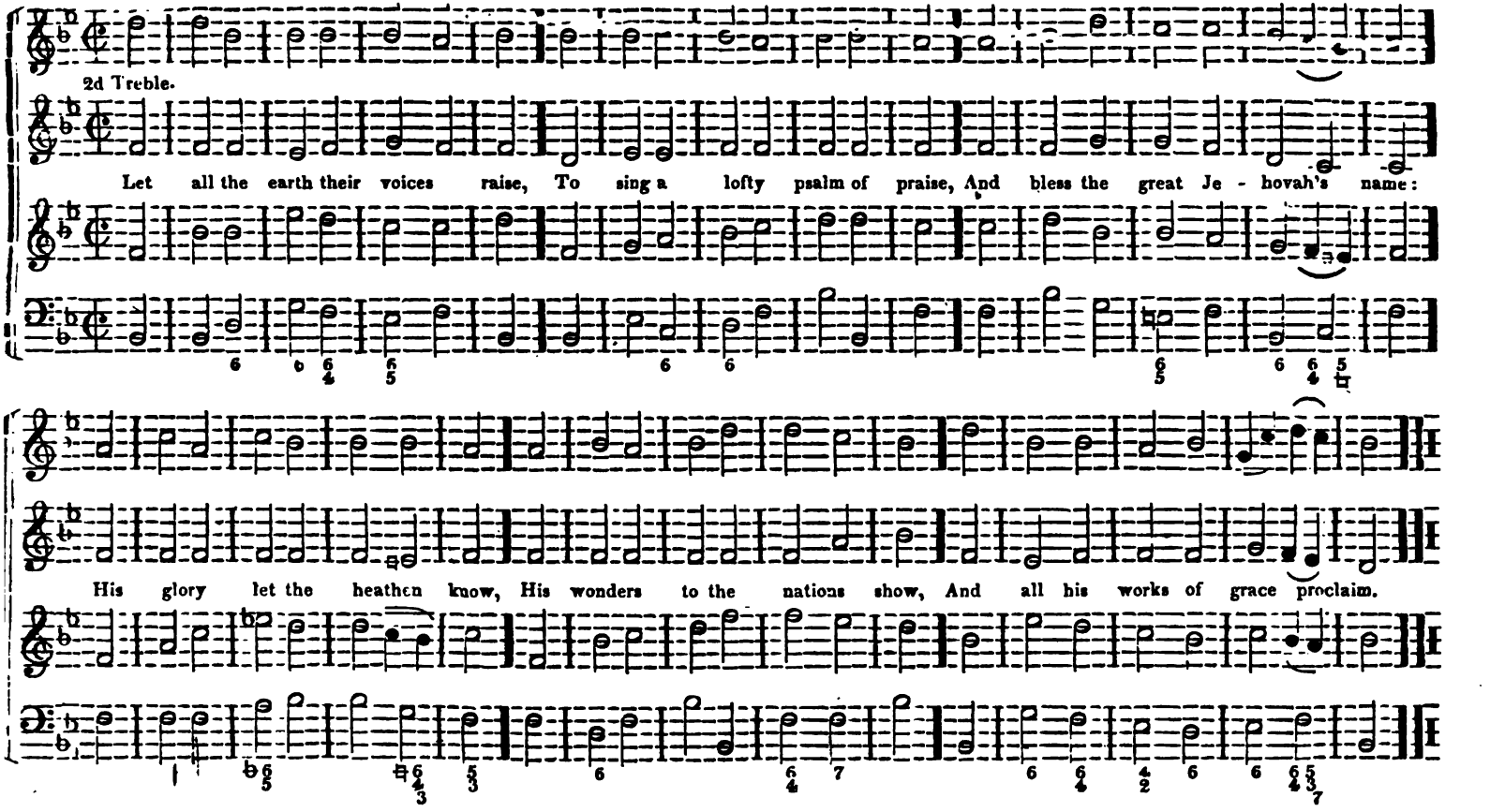
ZION. L. M. 6 lines. Pleyel.
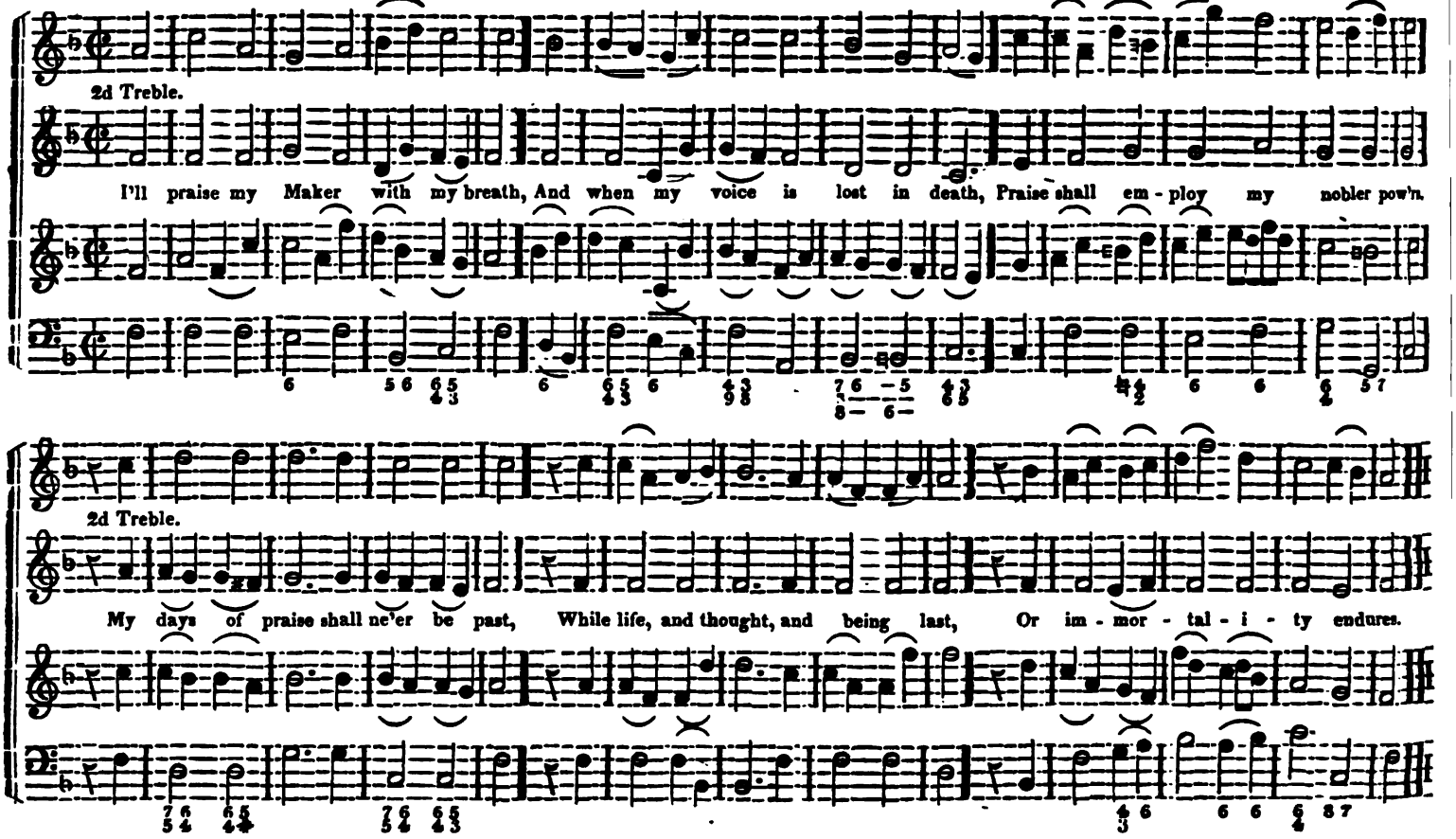



2d Treble.
Awake, our souls, a - way our fears, Let ev'ry trembling thought be gone! Awake, and run the heav'nly race,
And put a cheerful courage on! Awake, and run the heav'nly race, And put a cheerful courage on!
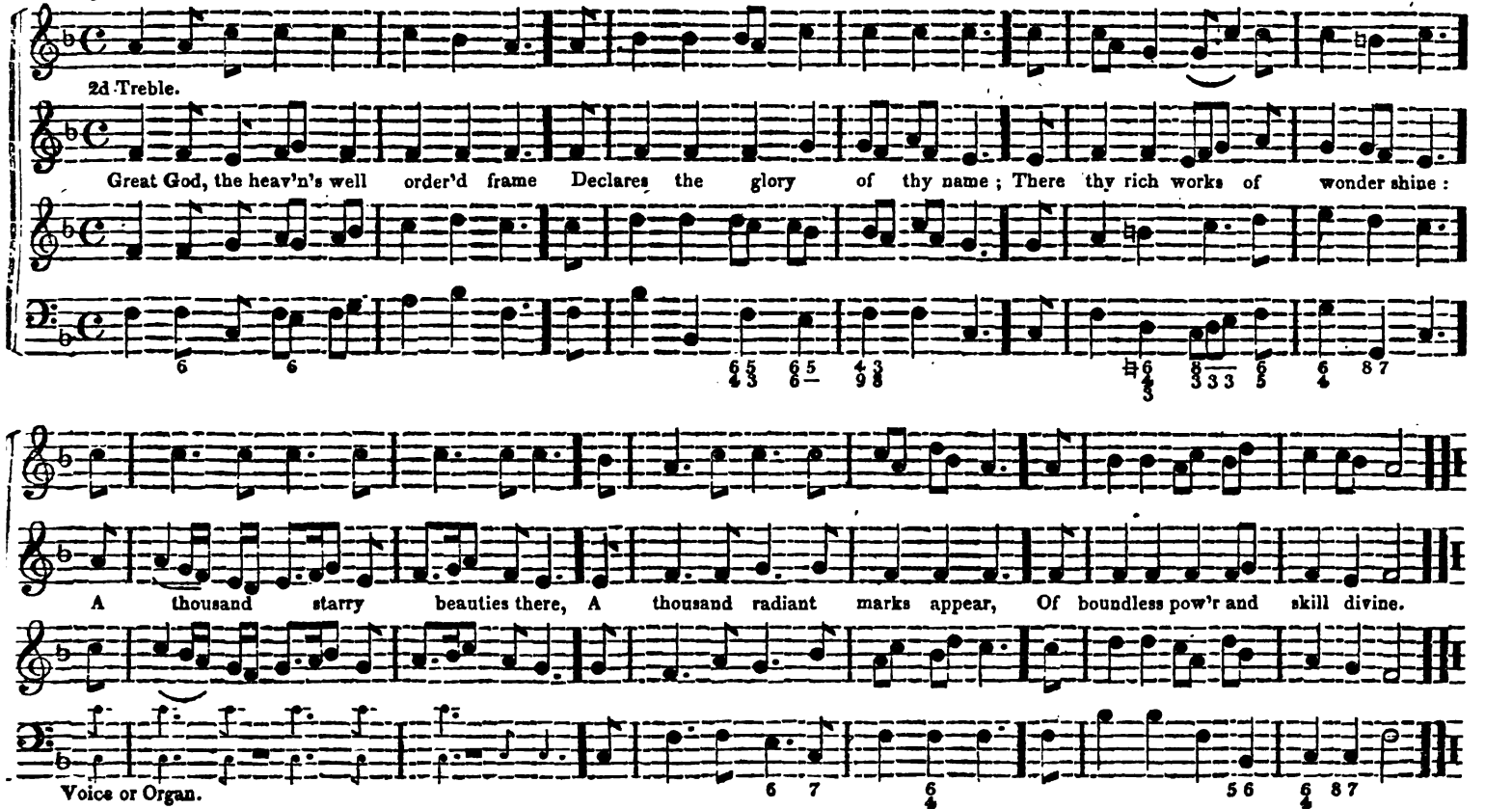
96. BELVILLE. L. M. 6 lines.
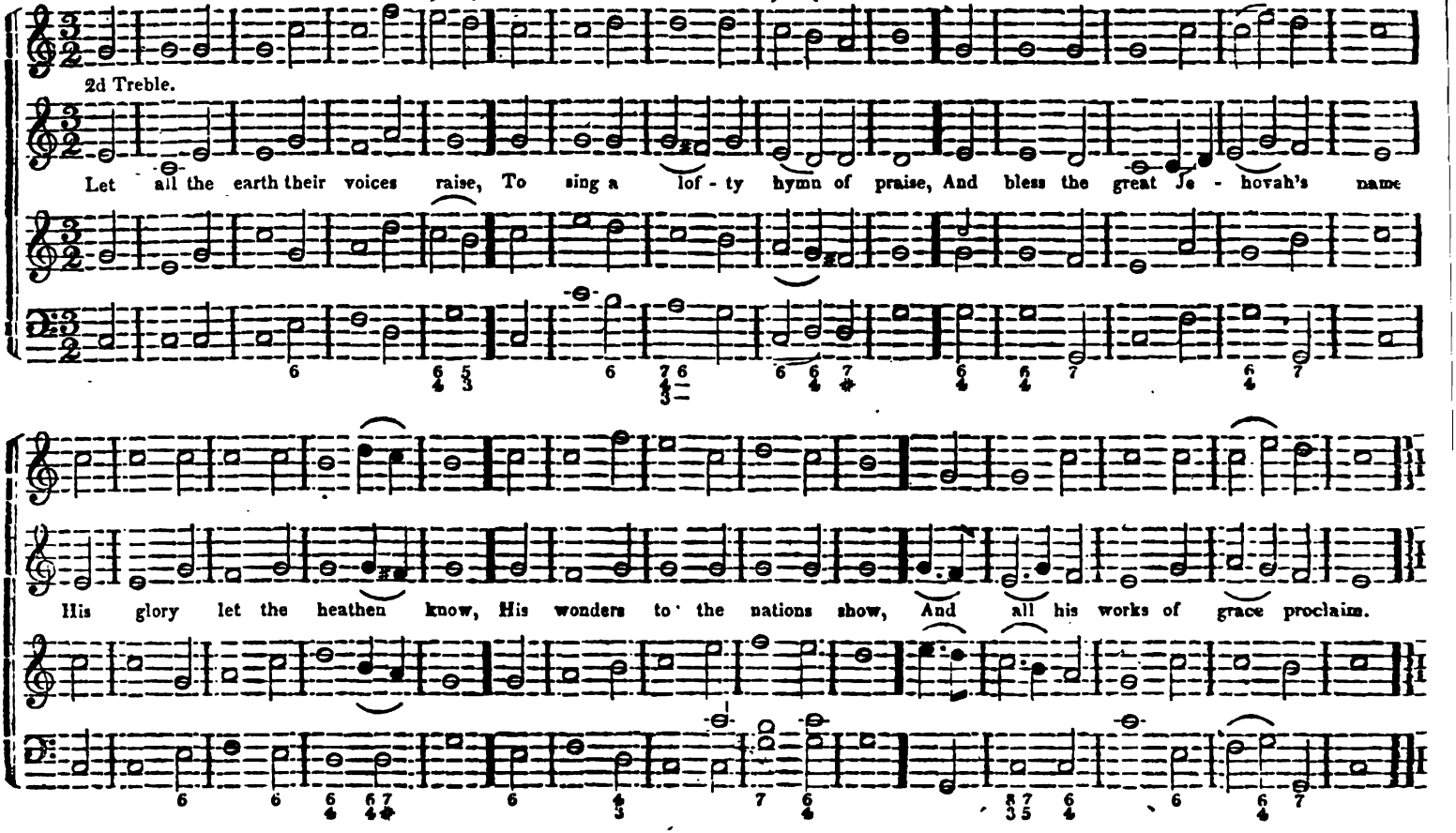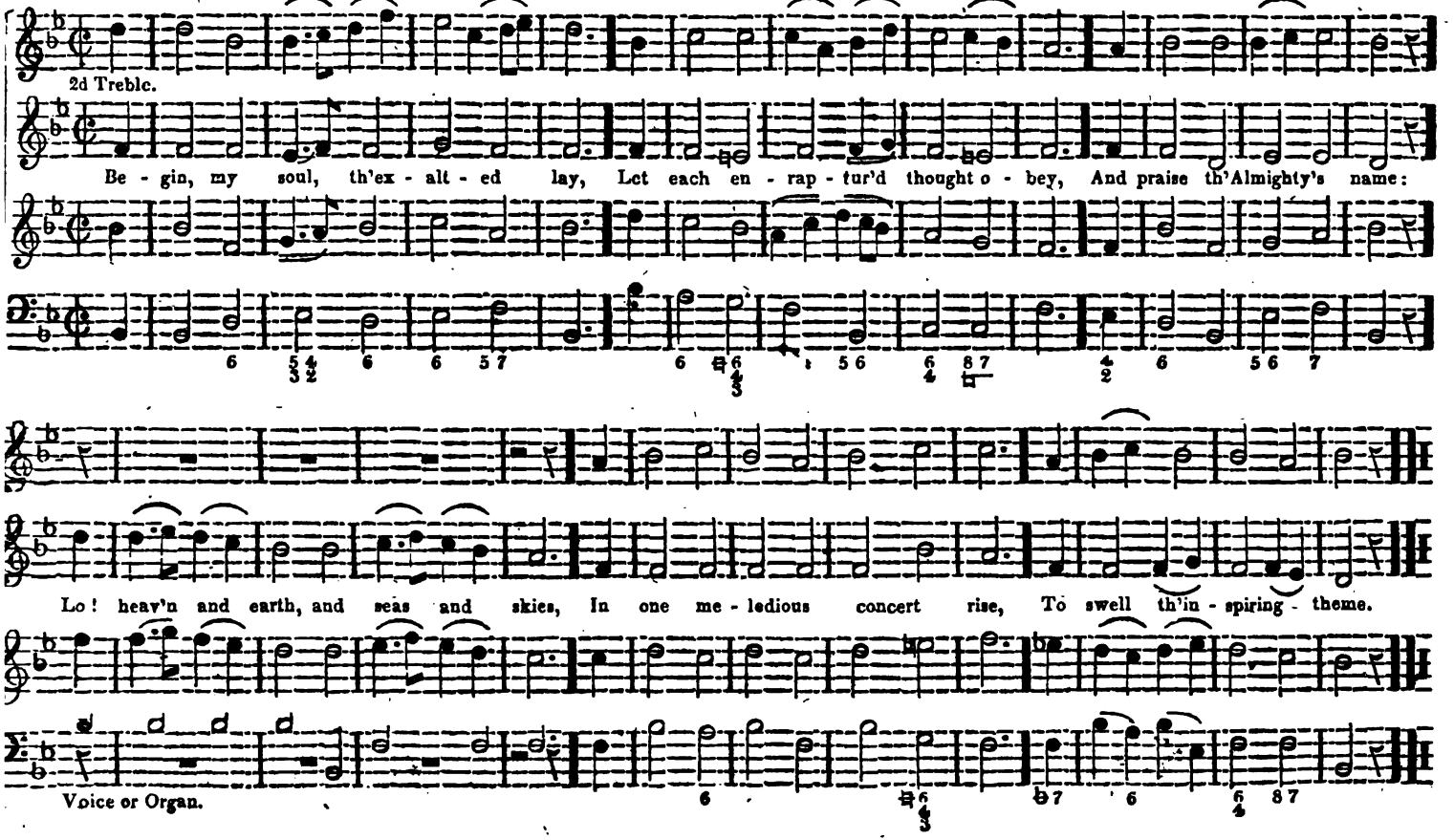



2d Treble.
Let all the earth their voices raise, To sing a lofty psalm of praise, And bless the great Je - hovah's name:
His glory let the heathen know, His wonders to the nations show, And all his works of grace proclaim.

P. 96. MARTIN's LANE. L. P. M. Dr. Arne.
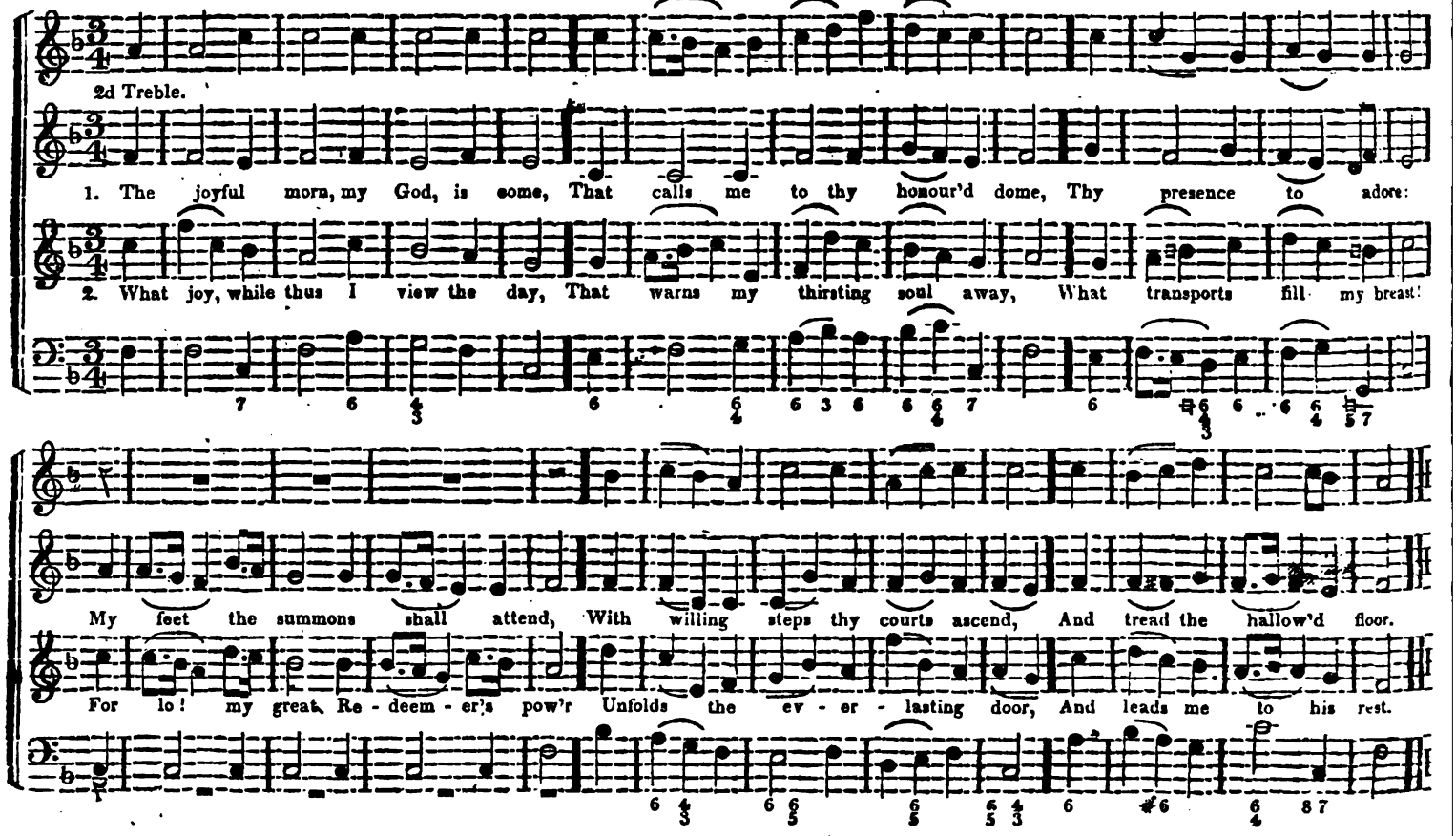



2d Treble.
Great God, the heav'n's well order'd frame Declares the glory of thy name; There thy rich works of wonder shine:
A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine.
Voice or Organ.

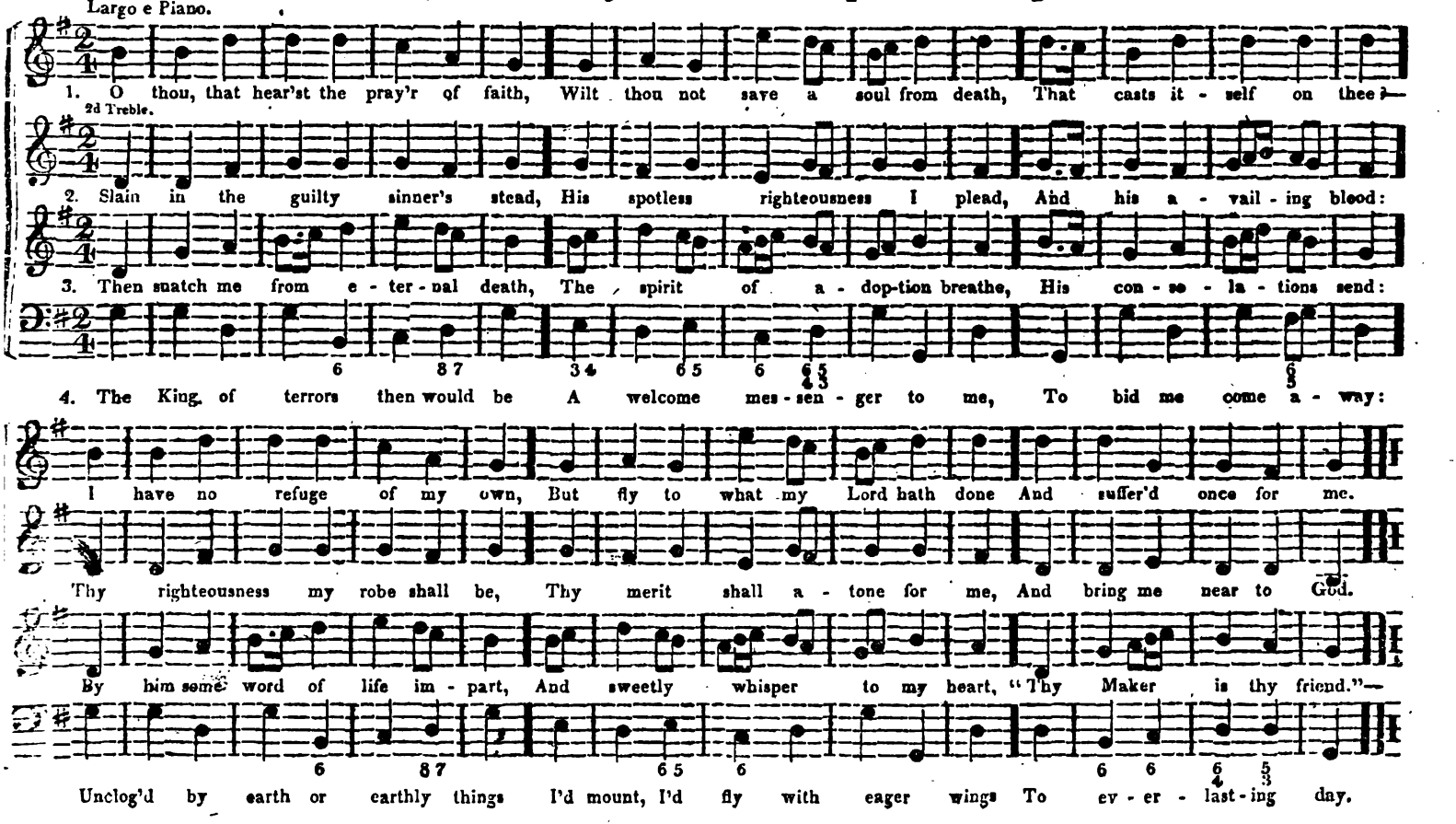

2d Treble.
Let all the earth their voices raise, To sing a lof - ty hymn of praise, And bless the great Je - hovah's name
His glory let the heathen know, His wonders to the nations show, And all his works of grace proclaim.
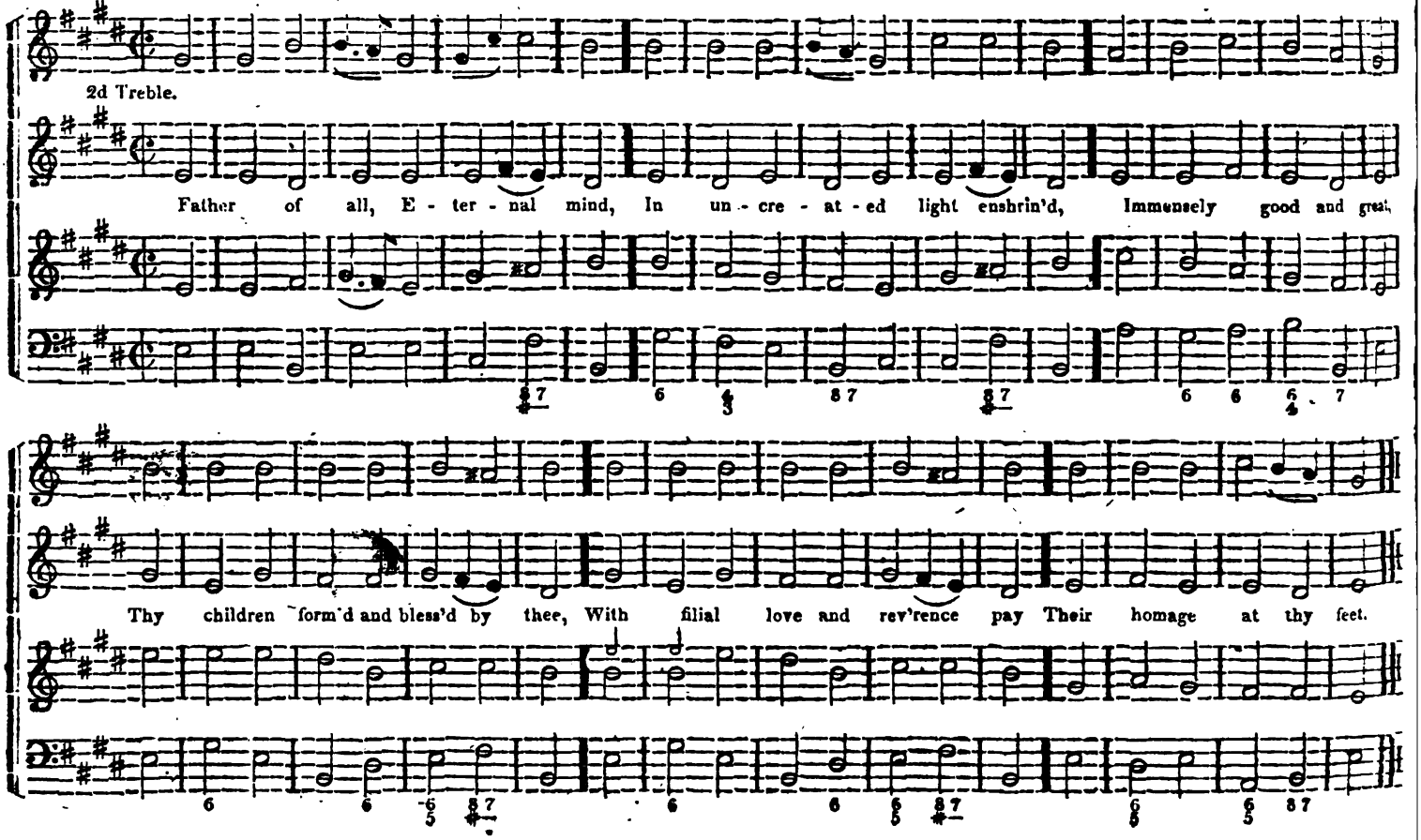

2d Treble.
Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Almighty's name:
Lo! heav'n and earth, and seas and skies, In one me - lodious concert rise, To swell th'in - spiring - theme.
Voice or Organ.
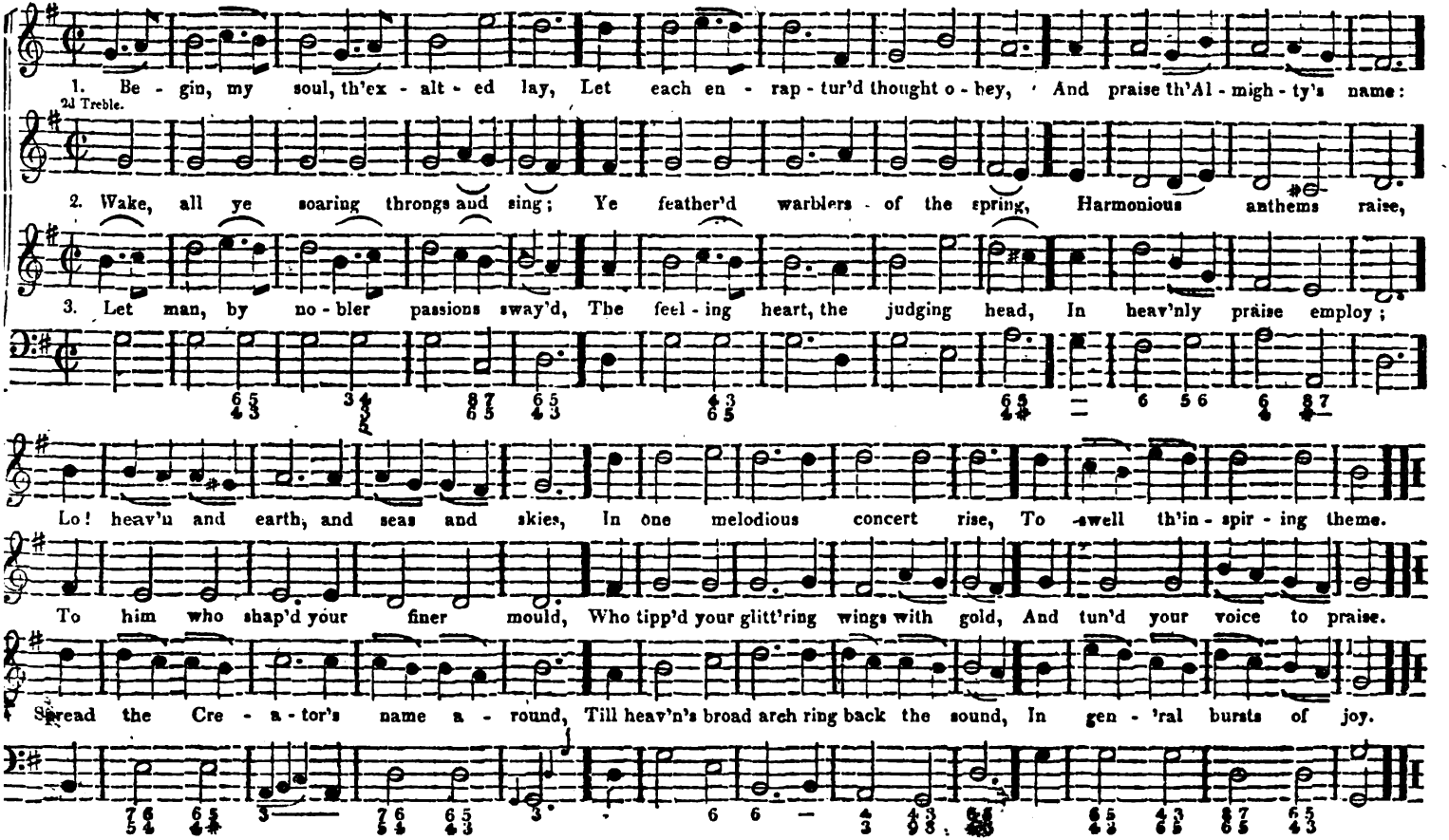
KEW. C. P. M.

Dr. Randall.
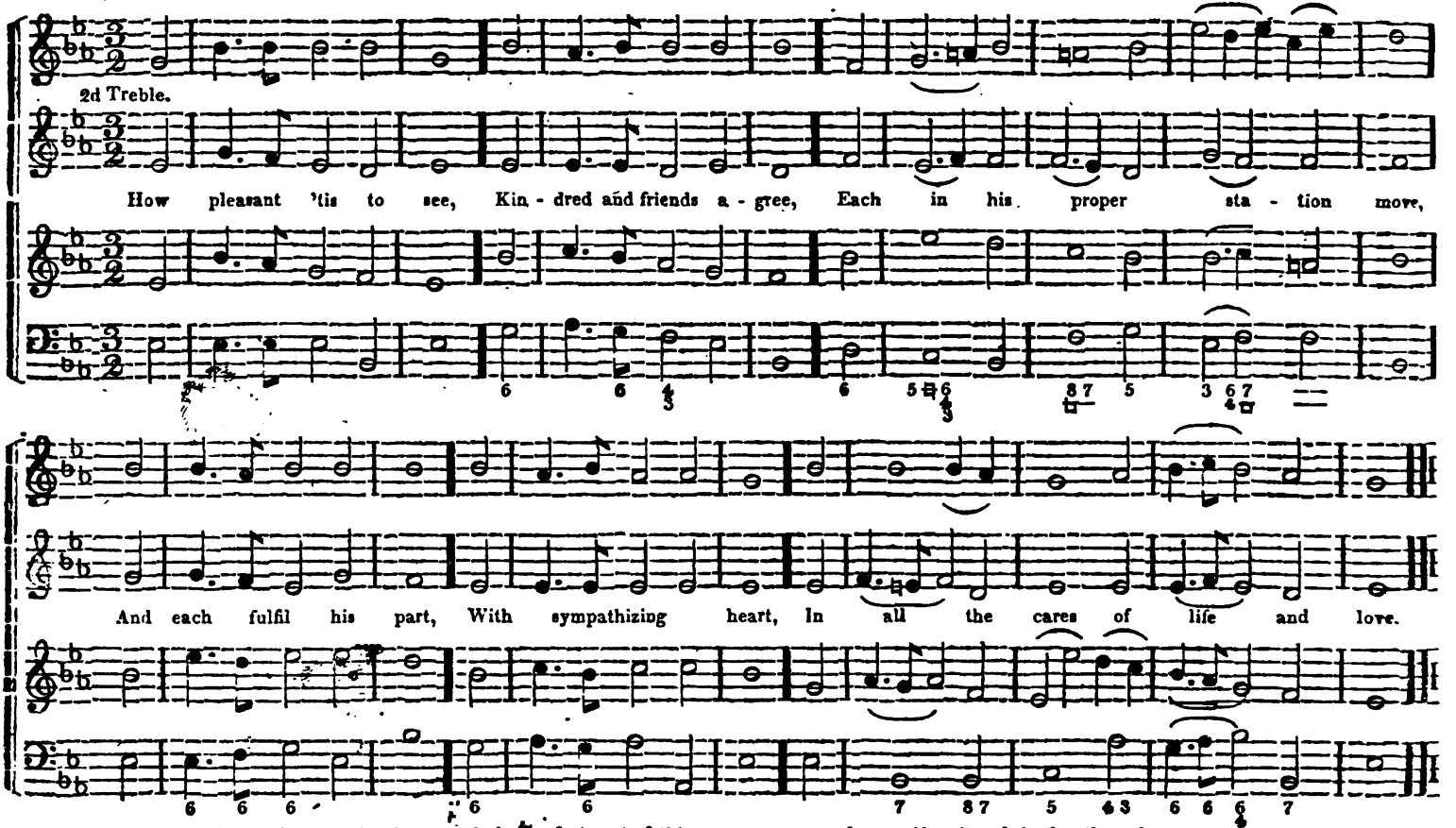



Largo e Piano.
1. O thou, that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - self on thee!—
2d Treble.
2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his a - vail - ing blood:
3. Then snatch me from e - ter - nal death, The spirit of a - dop-tion breathe, His con - so - la - tions send:
4. The King of terrors then would be A welcome mes - sen - ger to me, To bid me come a - way:
I have no refuge of my own, But fly to what my Lord hath done And suffer'd once for me.
Thy righteousness my robe shall be, Thy merit shall a - tone for me, And bring me near to God.
By him some word of life im - part, And sweetly whisper to my heart, "Thy Maker is thy friend."—
Unclog'd by earth or earthly things I'd mount, I'd fly with eager wings To ev - er - last - ing day.


2d Treble.
Father of all, E - ter - nal mind, In un - cre - at - ed light enshrin'd, Immensely good and great,
Thy children form'd and bless'd by thee, With filial love and rev'rence pay Their homage at thy feet.
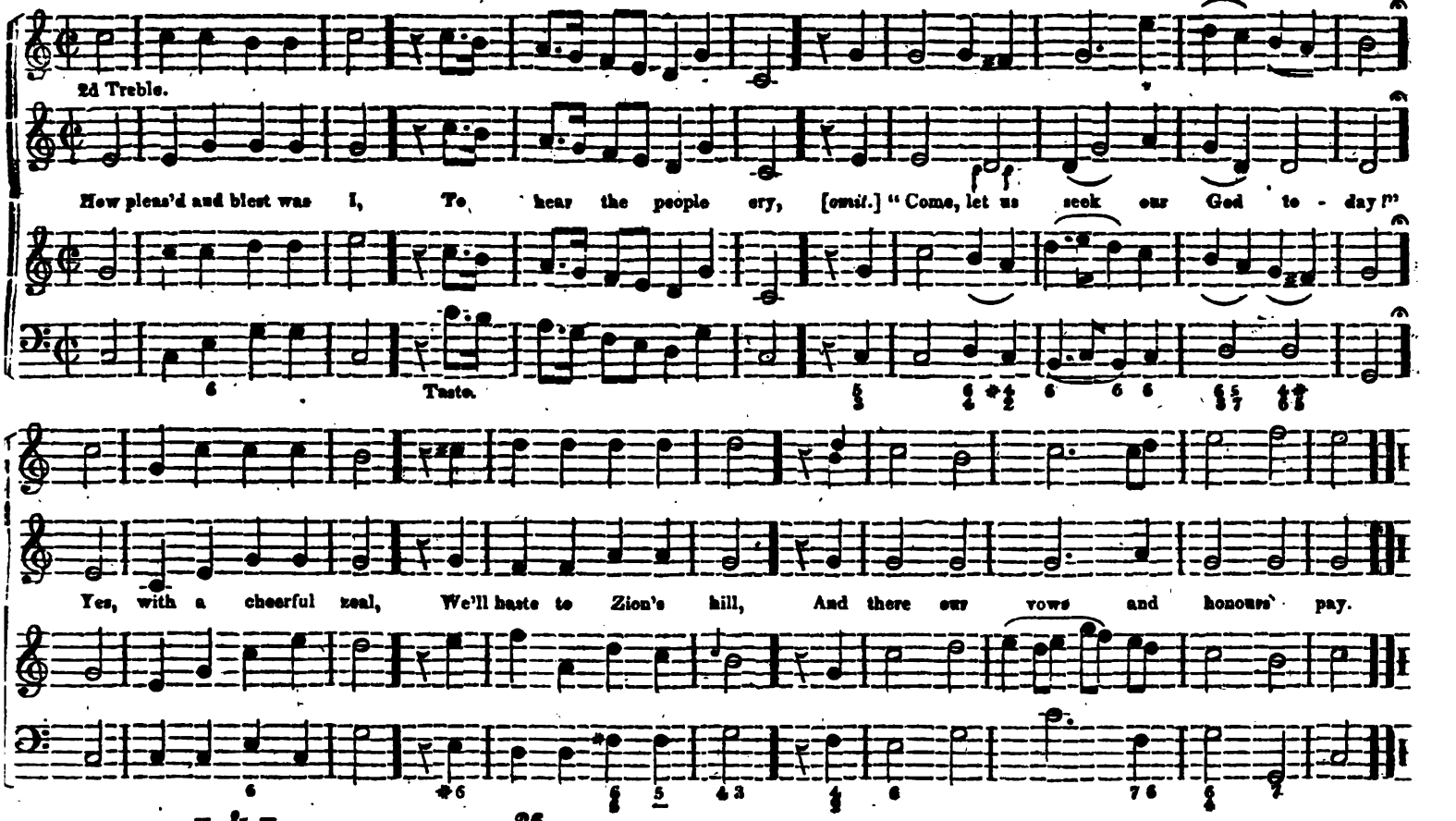

1. Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Al - migh - ty's name:
2d Treble.
2. Wake, all ye soaring throngs and sing; Ye feather'd warblers of the spring, Harmonious anthems raise,
3. Let man, by no - bler passions sway'd, The feel - ing heart, the judging head, In heav'nly praise employ;
Lo! heav'n and earth, and seas and skies, In one melodious concert rise, To swell th'in - spir - ing theme.
To him who shap'd your finer mould, Who tipp'd your glitt'ring wings with gold, And tun'd your voice to praise.
Spread the Cre - a - tor's name a - round, Till heav'n's broad arch ring back the sound, In gen - 'ral bursts of joy.

96.
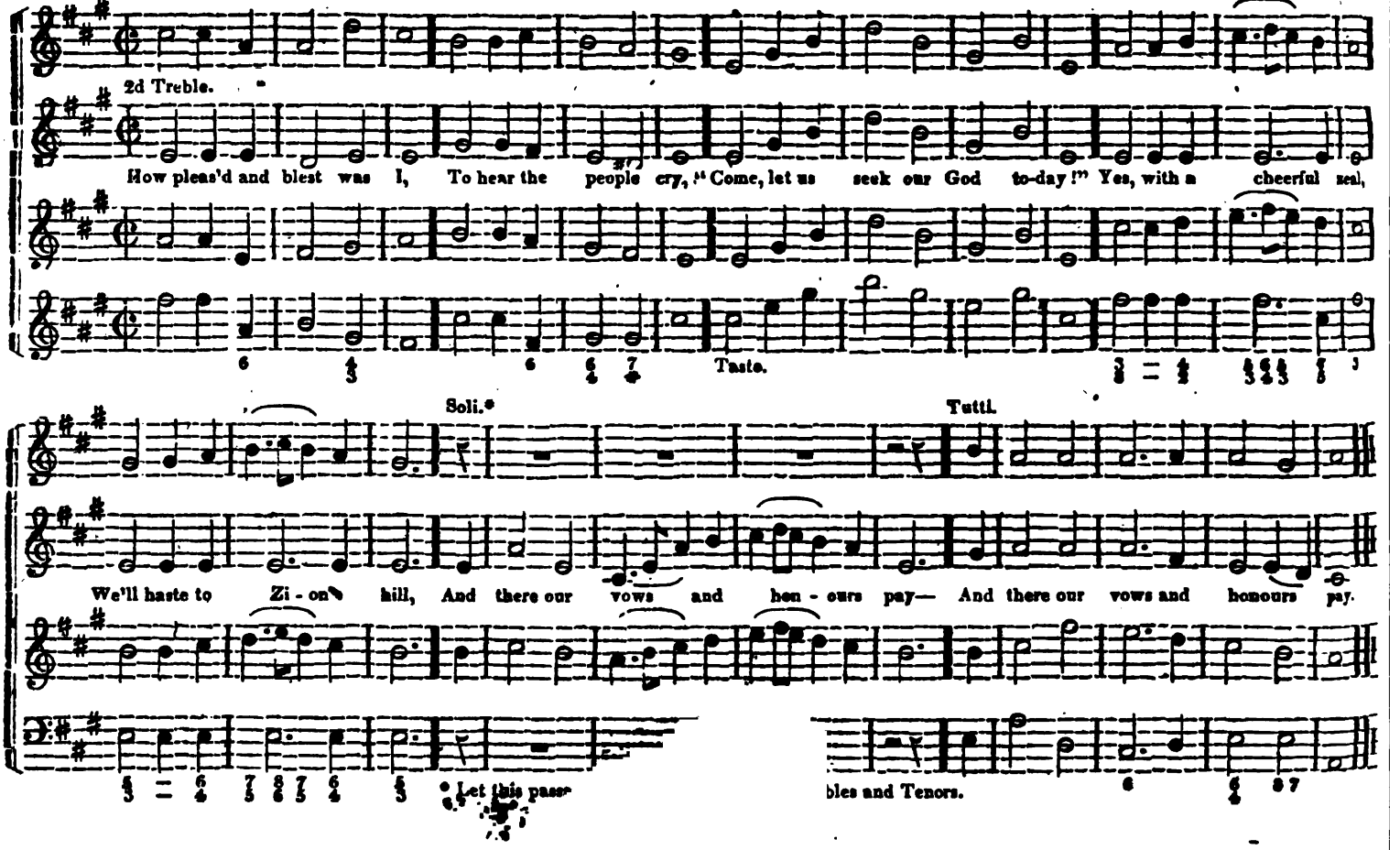
WORSHIP.* S. P. M.
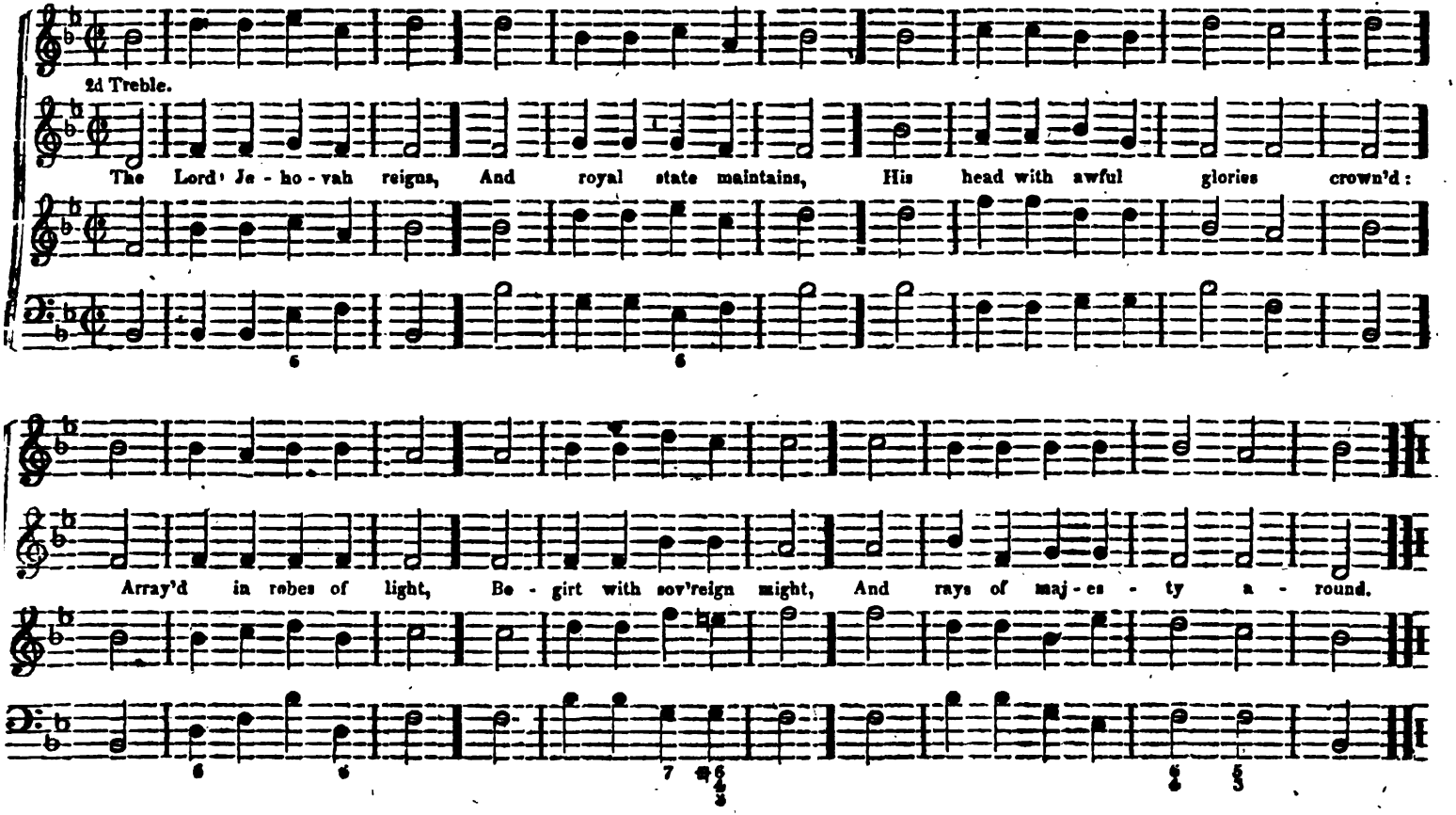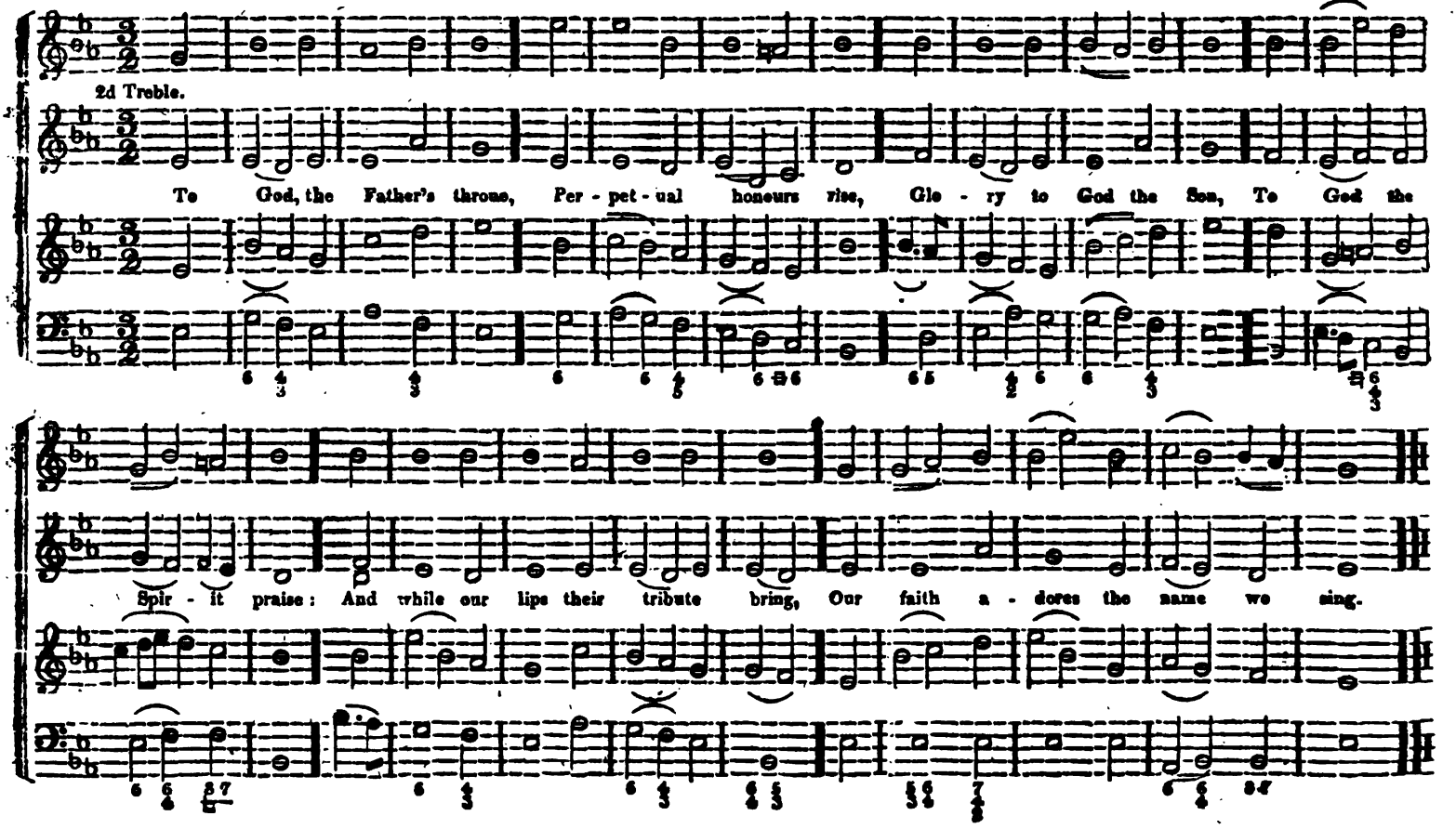


* An alteration has been made in the first part of this tune, so as to produce uniformity of rhythm throughout.
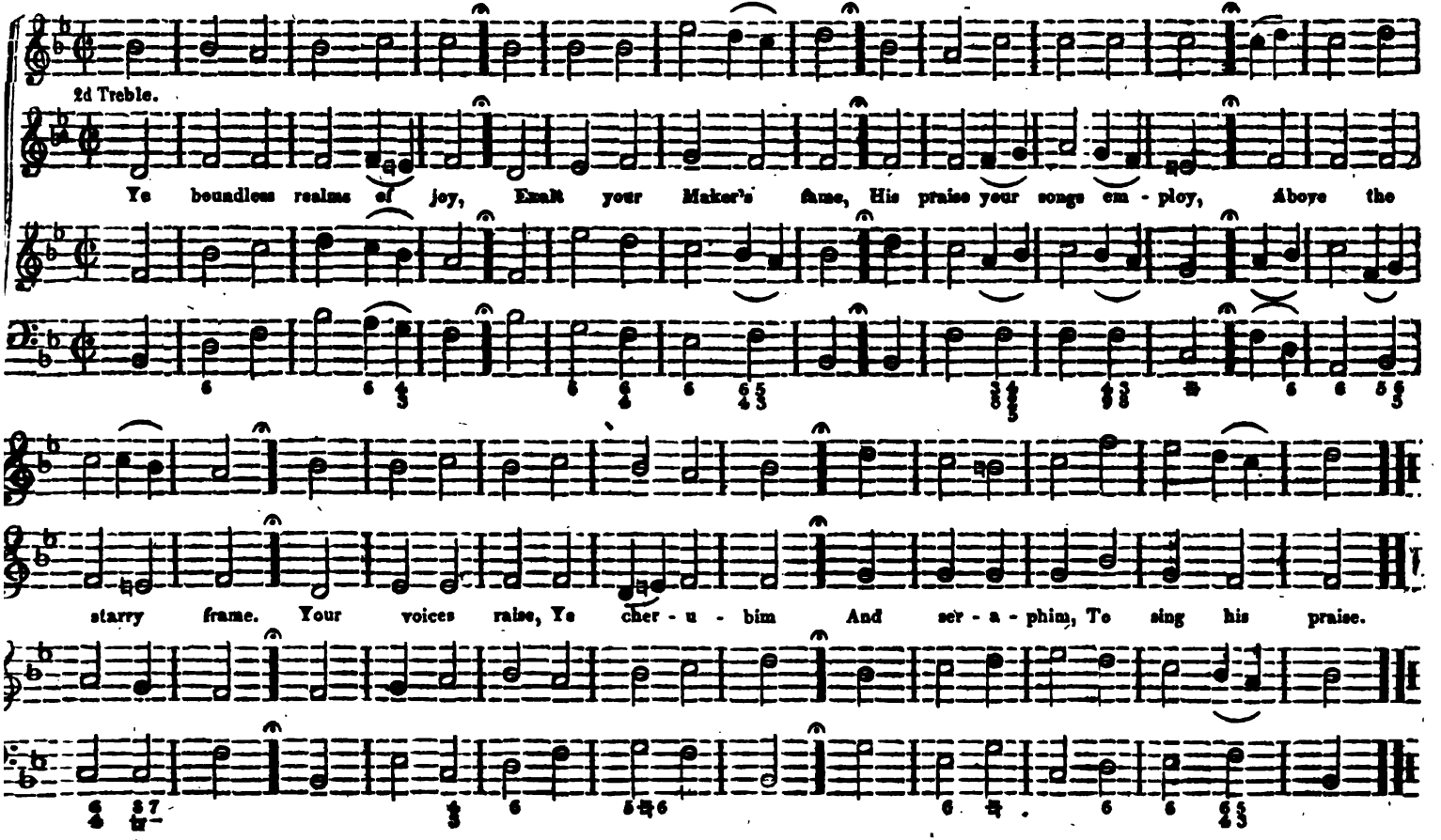

2d Treble.
How pleas'd and blest was I, To hear the people cry, [omit.] "Come, let us seek our God to - day!"
Tasto.
Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

BETHEL. S. P. M.


2d Treble.
How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal,
Taste.
Soli.
Tutti.
We'll haste to Zi - on's hill, And there our vows and hon - ours pay— And there our vows and honours pay.
Let this pass
bles and Tenors.
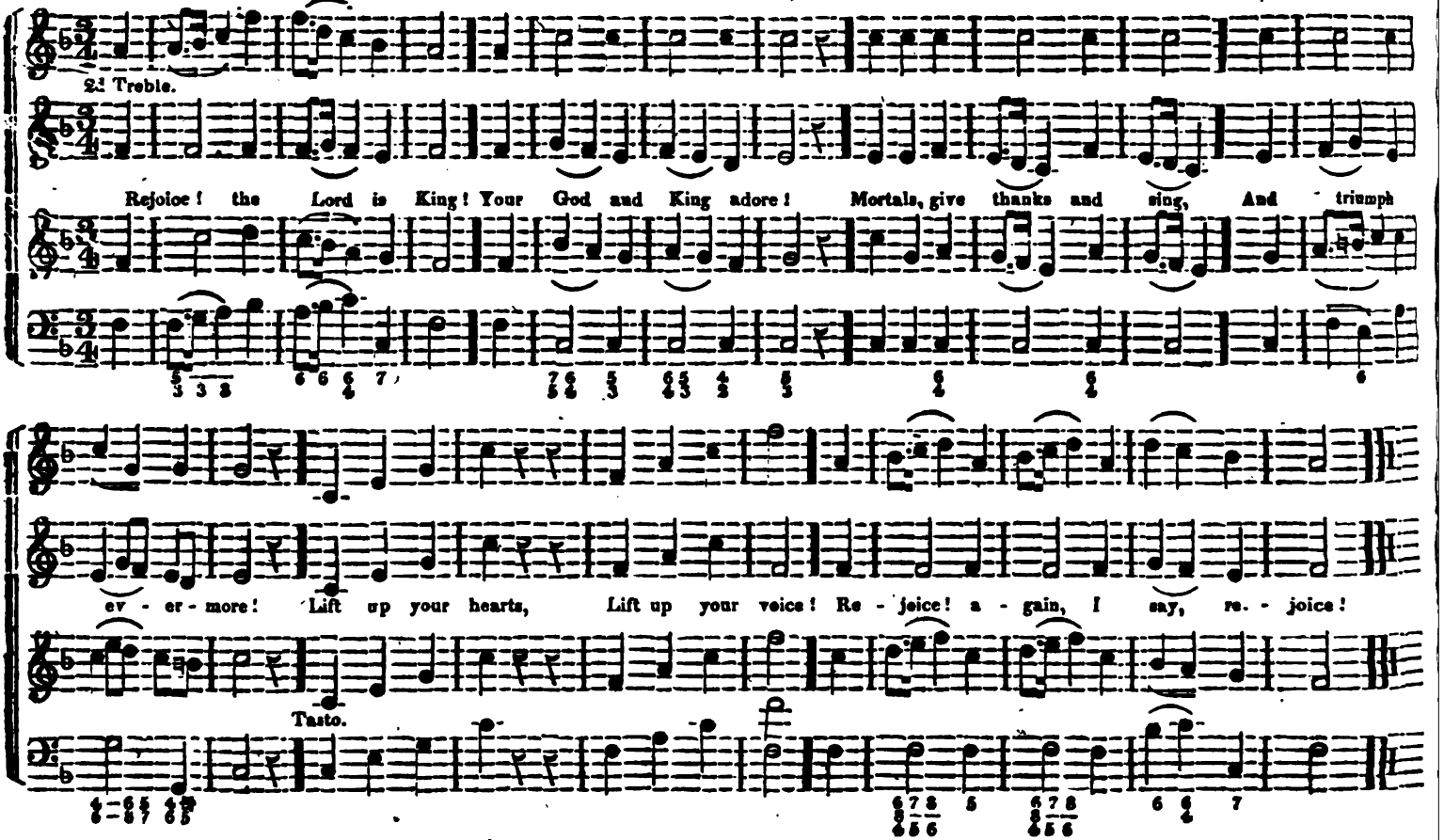

2d Treble.
The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glories crown'd:
Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round.
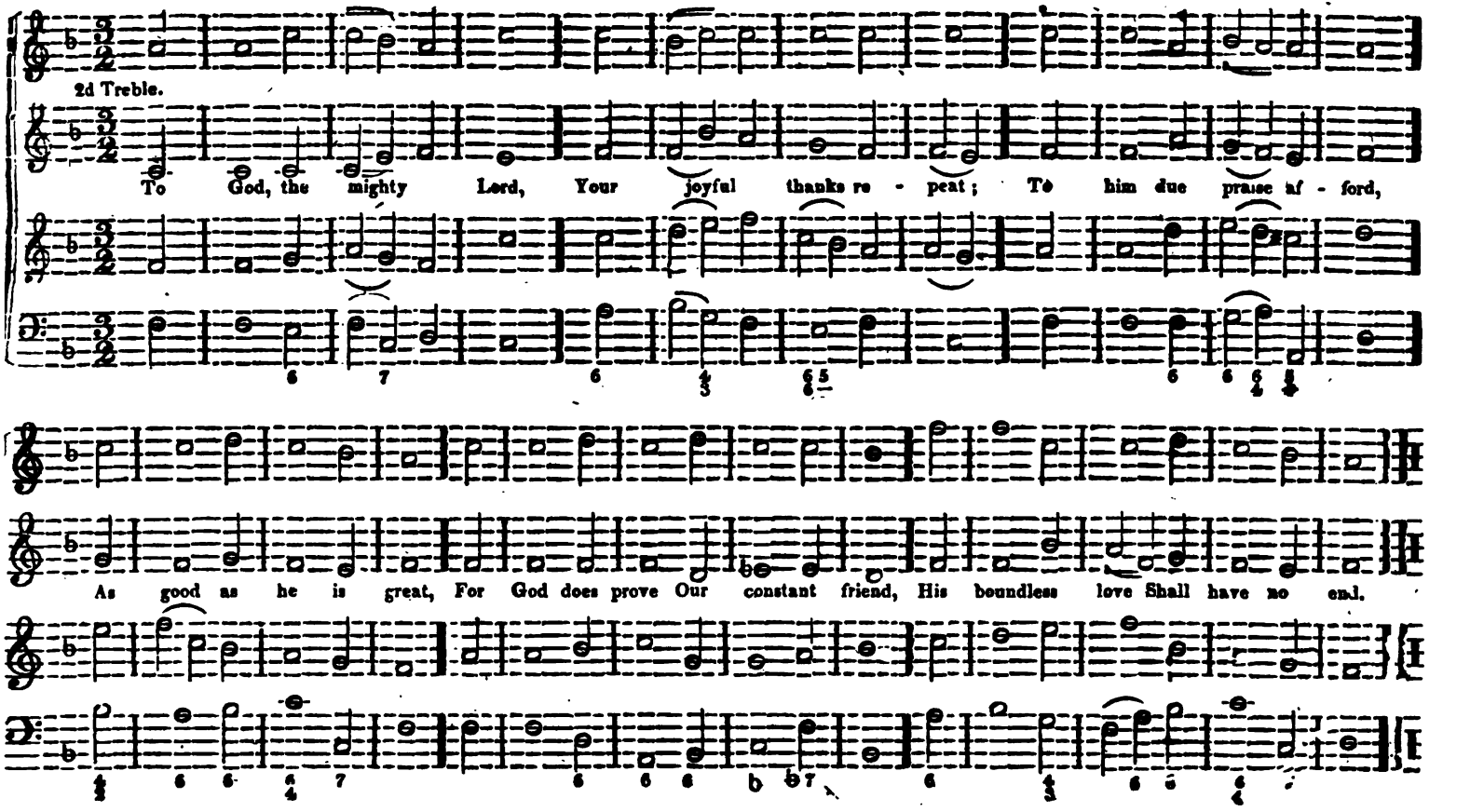

2d Treble.
To God, the Father's throne, Per - pet - ual honours rise, Glo - ry to God the Son, To God the
Spir - it praise: And while our lips their tribute bring, Our faith a - dores the name we sing.
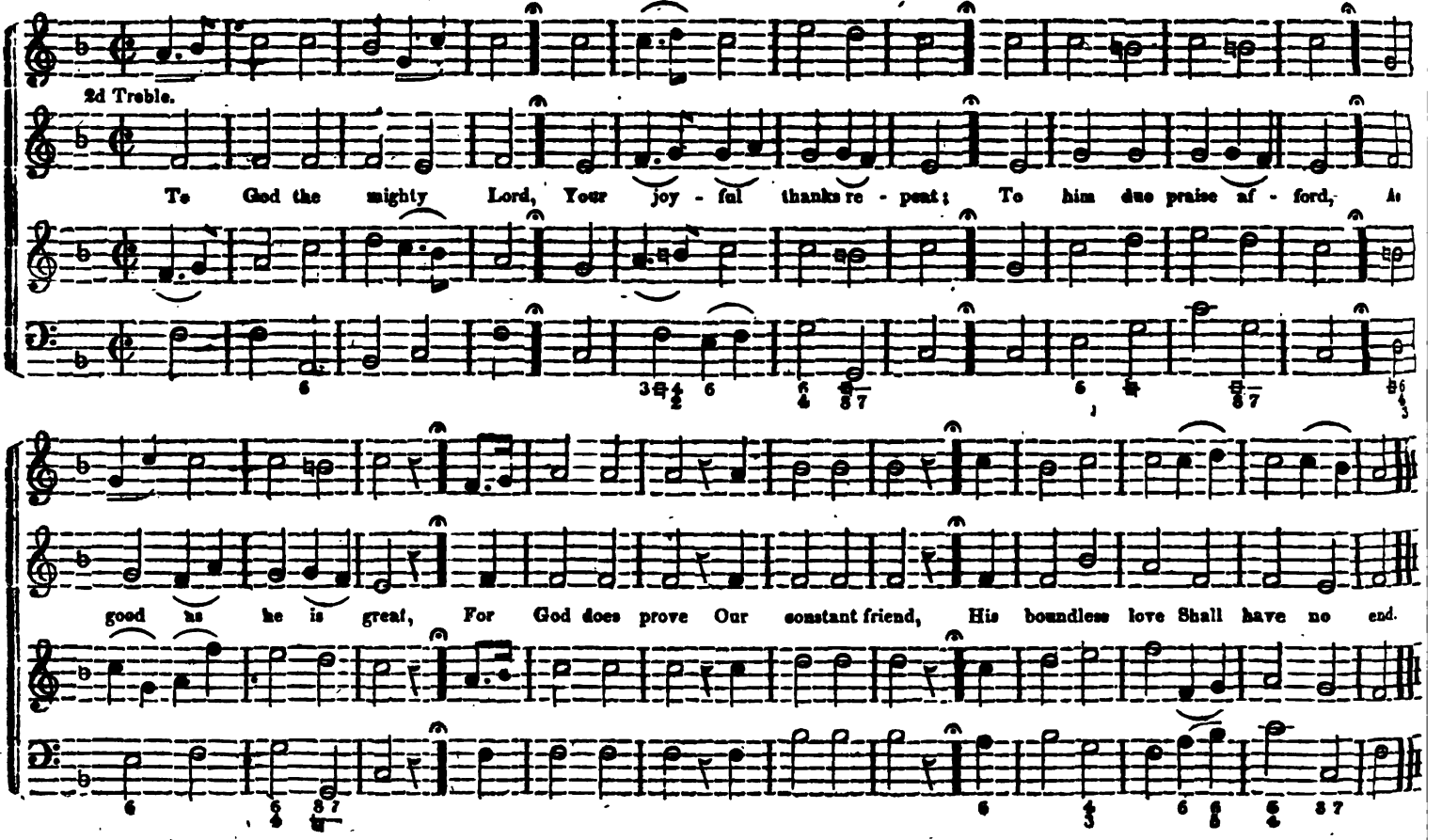

2d Treble.
Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs em - ploy, Above the
starry frame. Your voices raise, Ye cher - u - bim And ser - a - phim, To sing his praise.
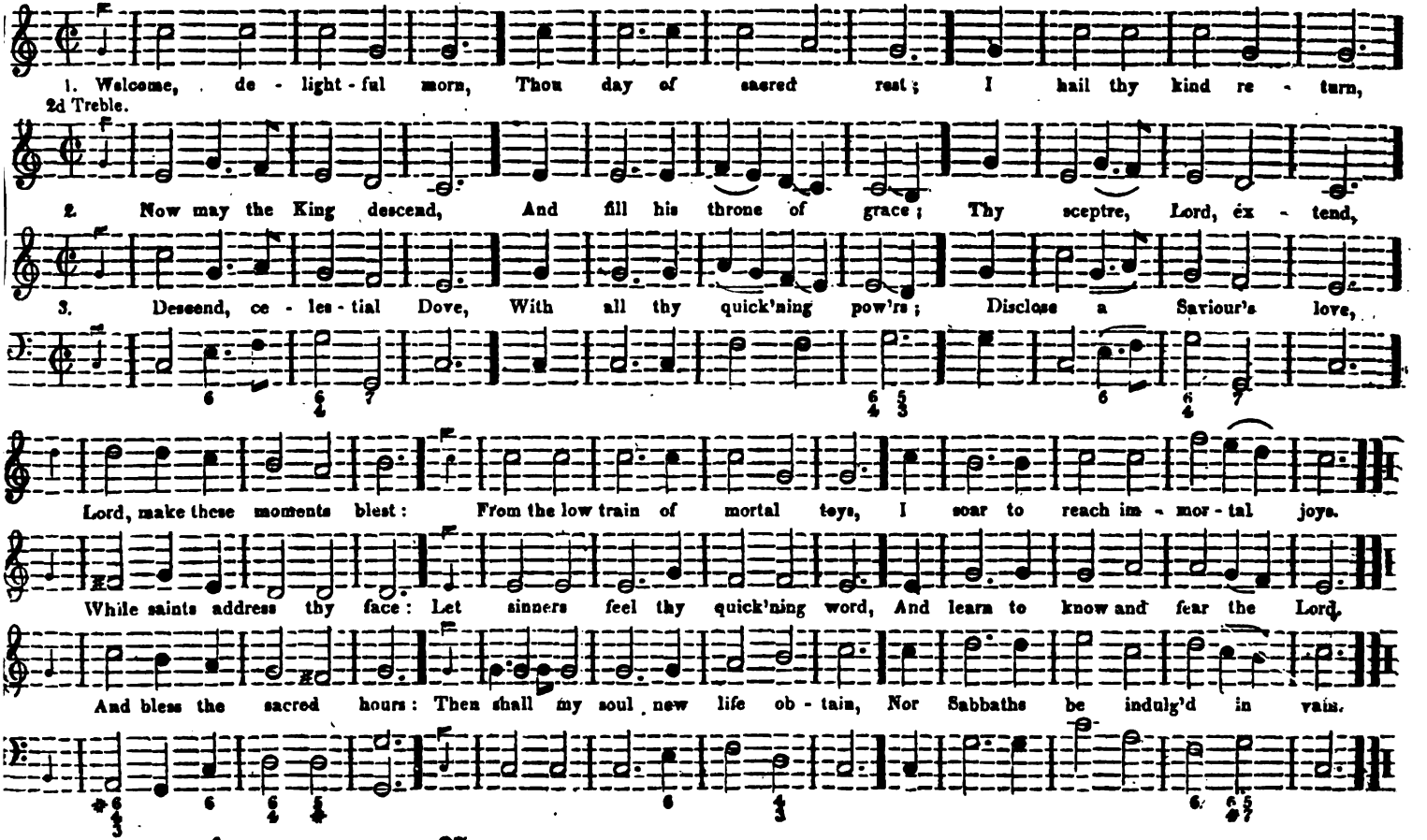
126.

TRIUMPH. H. M. Lockhart.
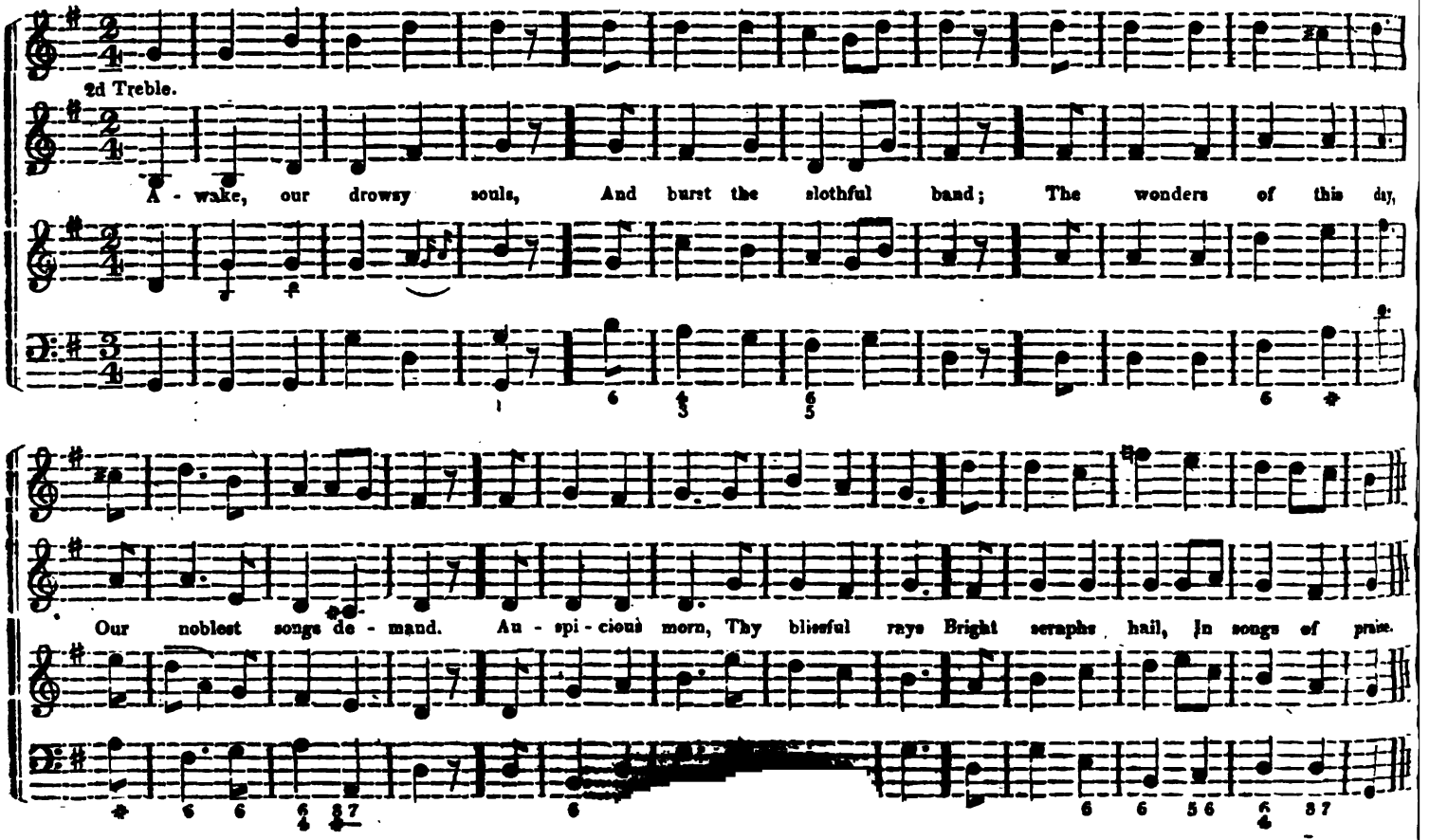



2d Treble.
To God, the mighty Lord, Your joyful thanks re - peat; To him due praise af - ford,
As good as he is great, For God does prove Our constant friend, His boundless love Shall have no end.
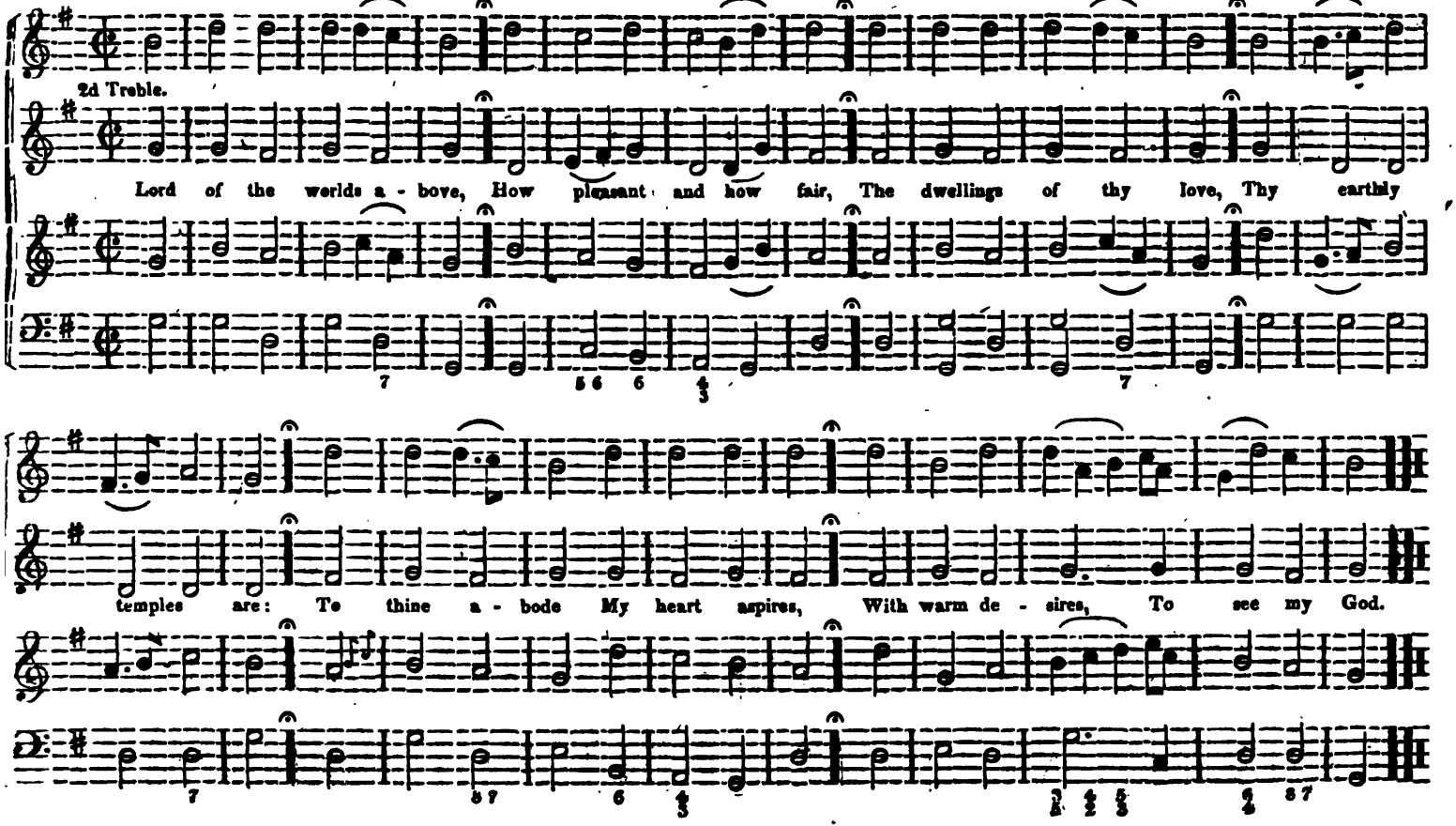

2d Treble.
To God the mighty Lord, Your joy - ful thanks re - peat; To him due praise af - ford, As
good as he is great, For God does prove Our constant friend, His boundless love Shall have no end.


1. Welcome, de - light - ful morn, Thou day of sacred rest; I hail thy kind re - turn,
2d Treble.
2. Now may the King descend, And fill his throne of grace; Thy sceptre, Lord, ex - tend,
3. Descend, ce - les - tial Dove, With all thy quick'ning pow'rs; Disclose a Saviour's love,
Lord, make these moments blest: From the low train of mortal toys, I soar to reach im - mor - tal joys.
While saints address thy face: Let sinners feel thy quick'ning word, And learn to know and fear the Lord.
And bless the sacred hours: Then shall my soul new life ob - tain, Nor Sabbaths be indulg'd in vain.
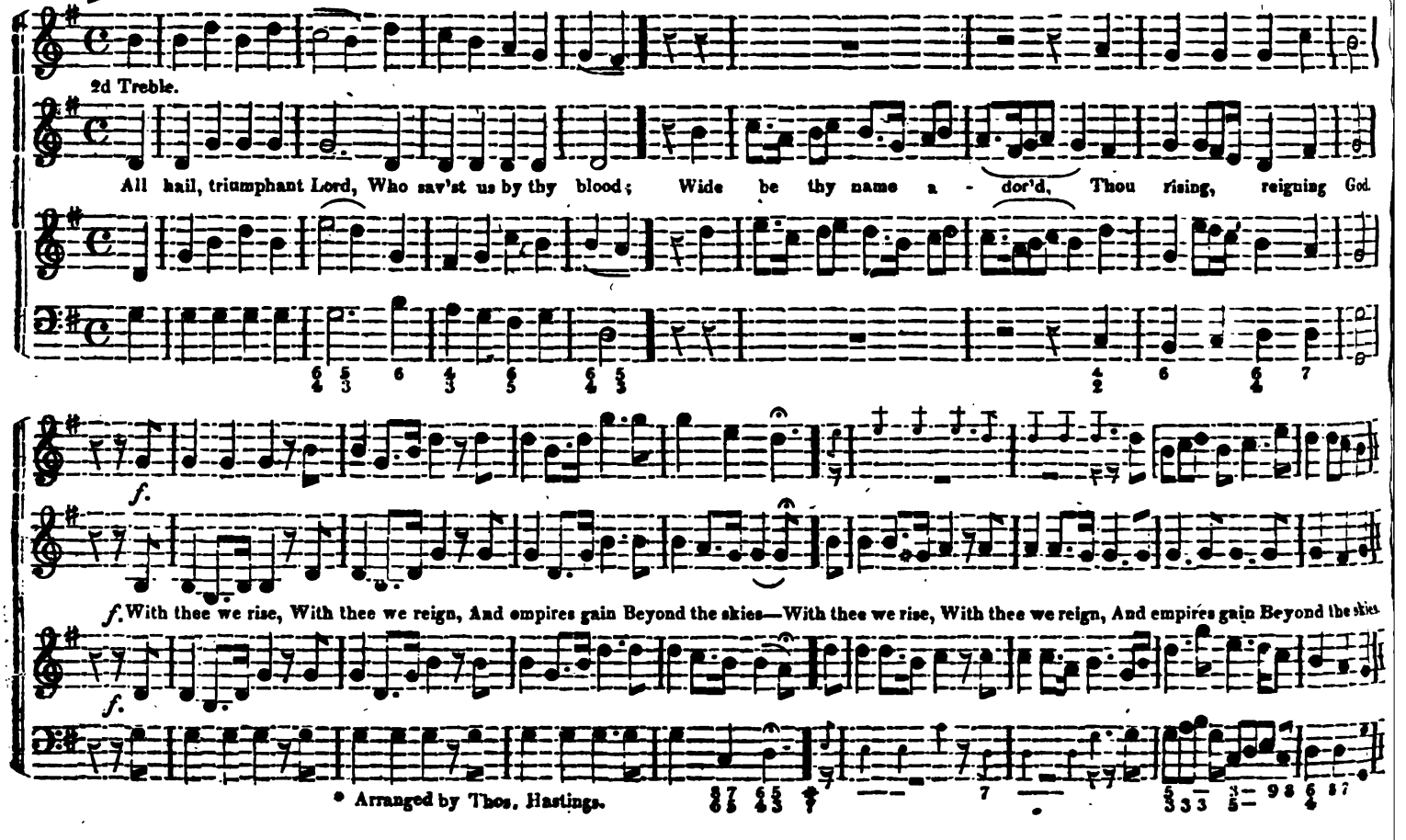
SHAFTSBURY. H. M.

W. Burney.
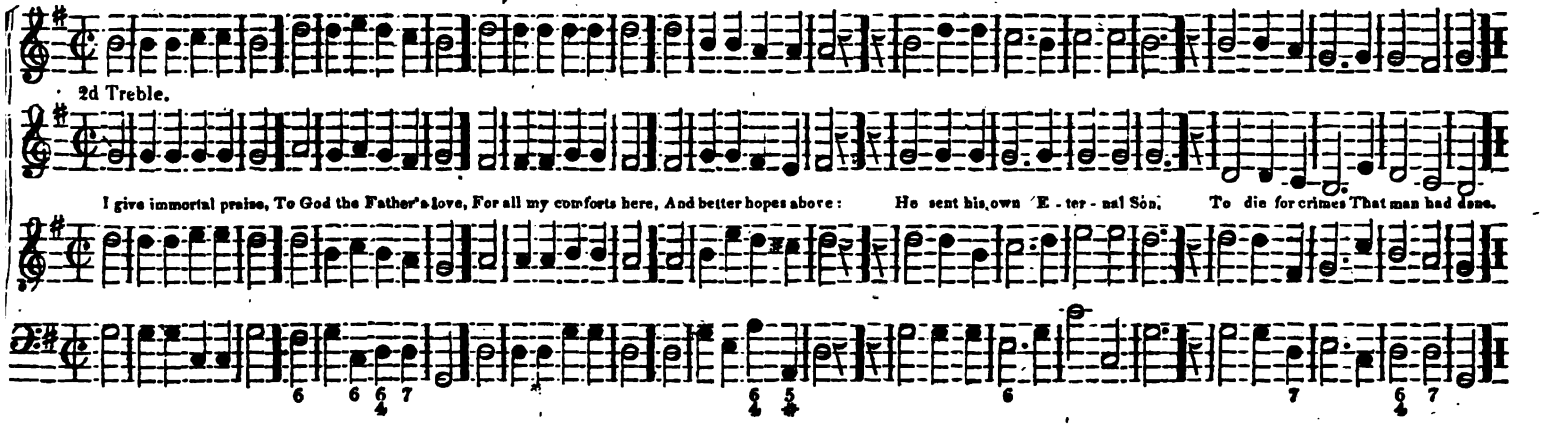



2d Treble.
Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly
temples are: To thine a - bode My heart aspires, With warm de - sires, To see my God.
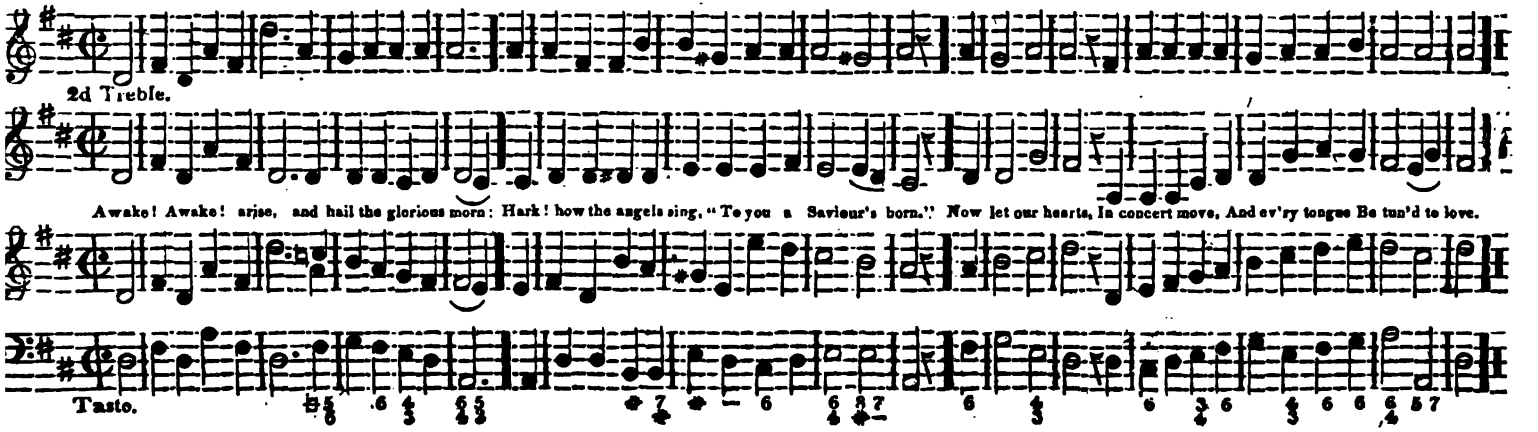
100. WEYMOUTH.* H. M. Rev. R. Harrison.
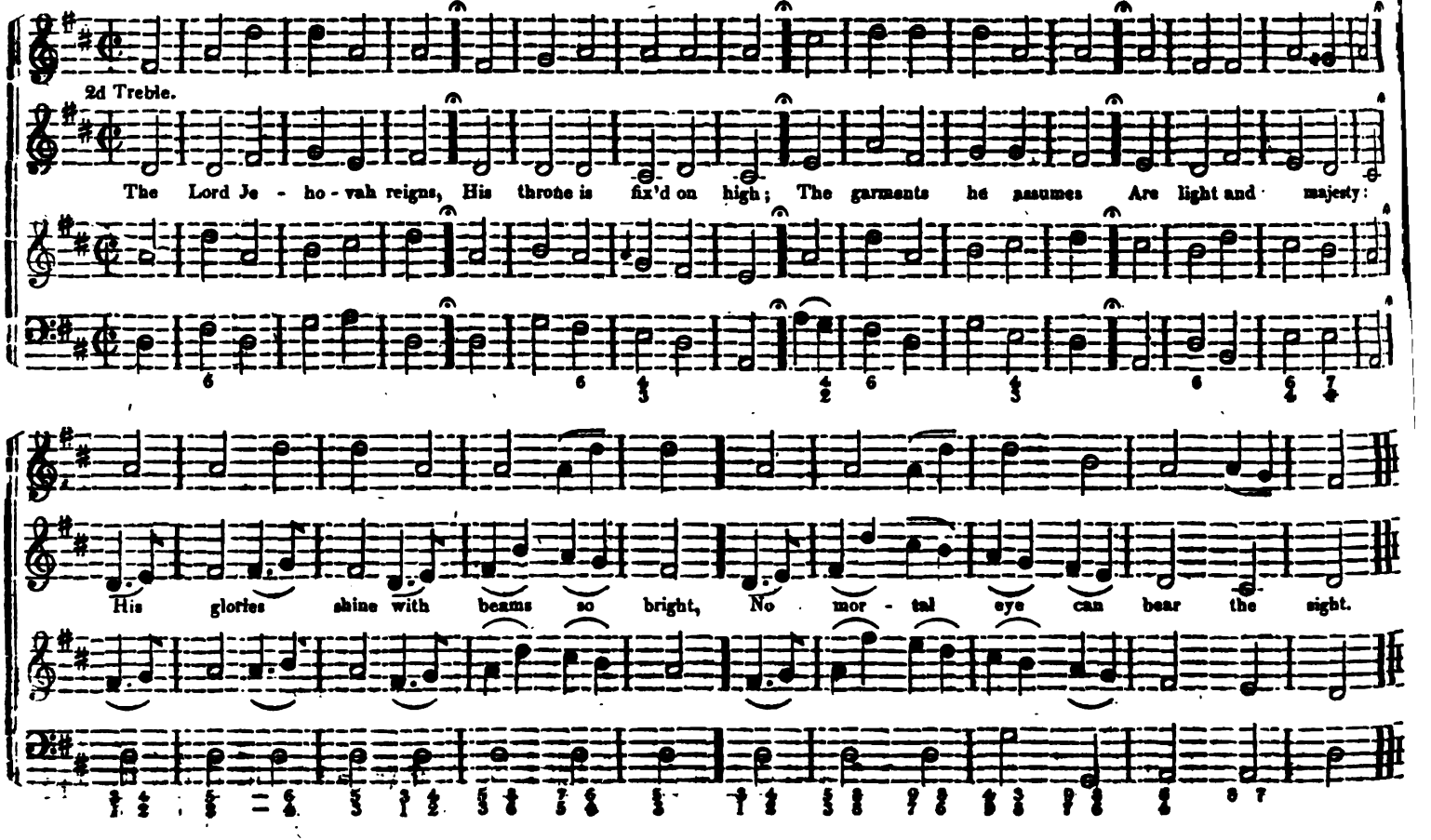


* Arranged by Thos. Hastings.
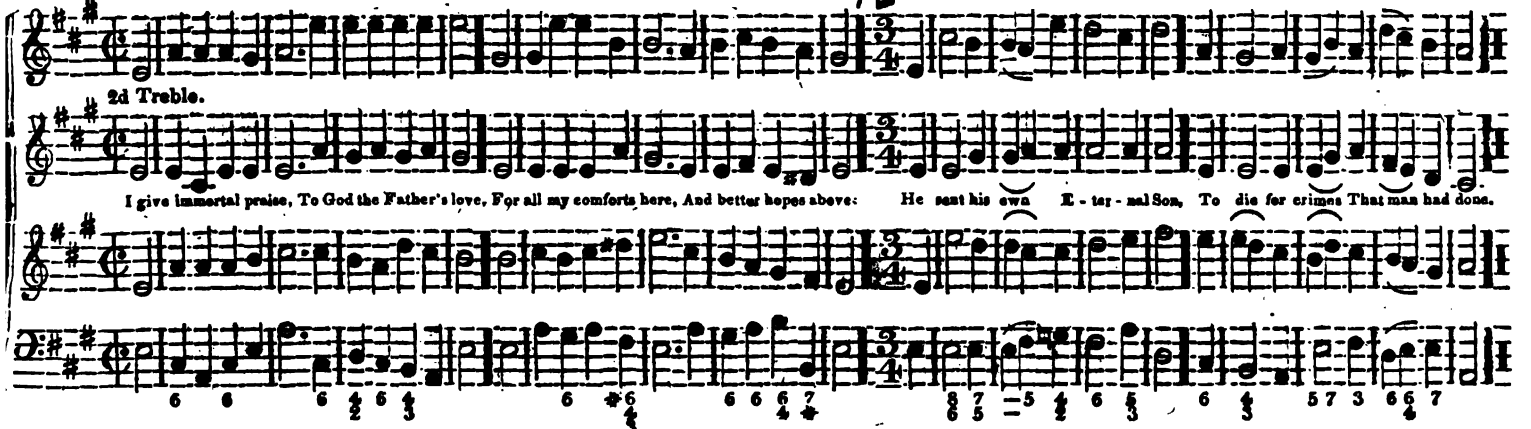


80 DARWELL's. H. M. Rev. Dr. Darwell.
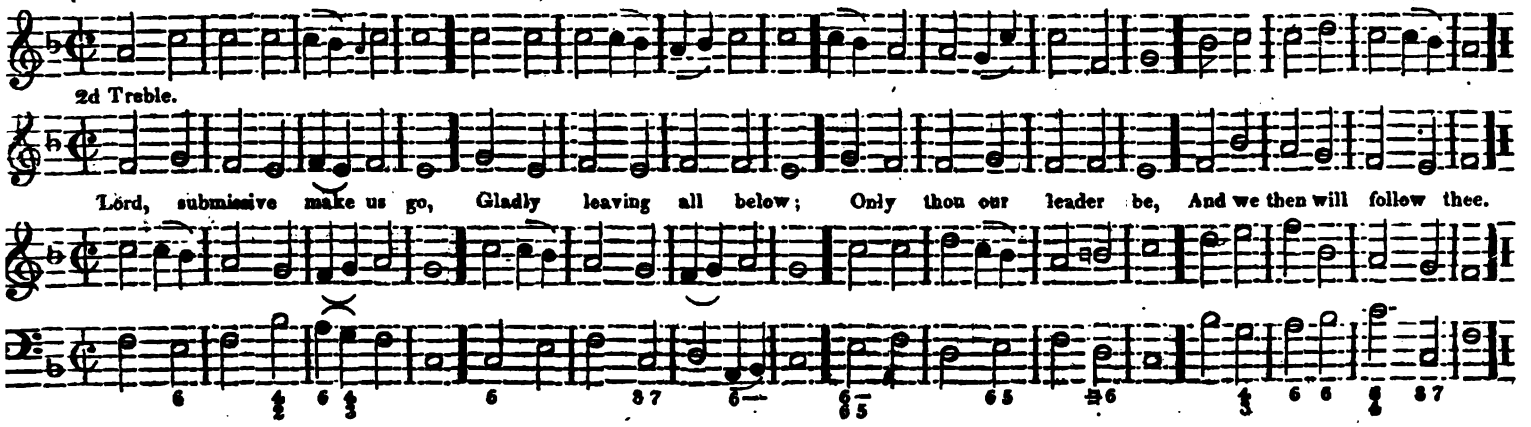


HADDAM. H. M.


2d Treble.
The Lord Je - ho - vah reigns, His throne is fix'd on high; The garments he assumes Are light and majesty:
His glories shine with beams so bright, No mor - tal eye can bear the sight.
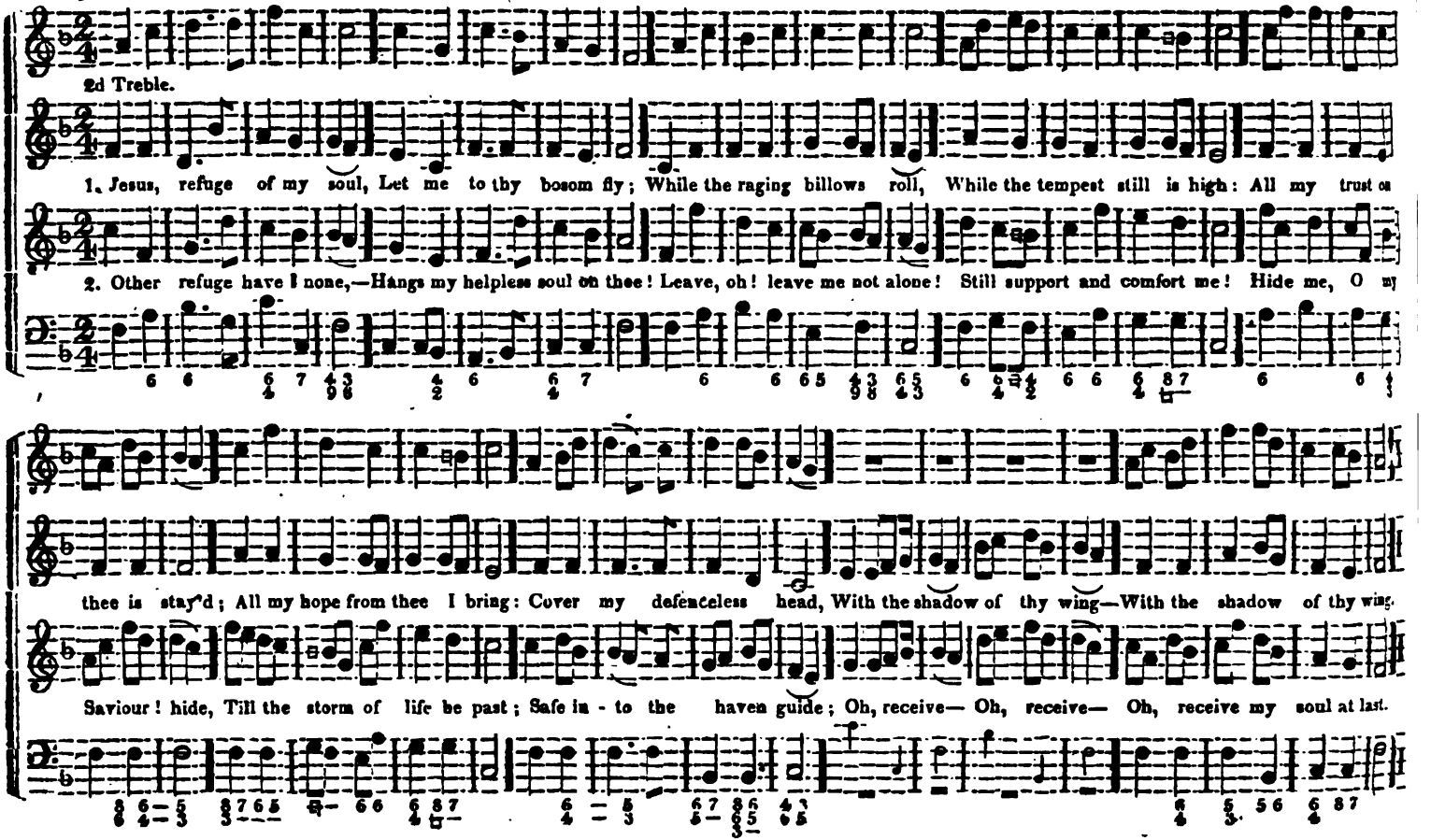
♩ 80. **PLAINFIELD.** H. M. ♩ 120.
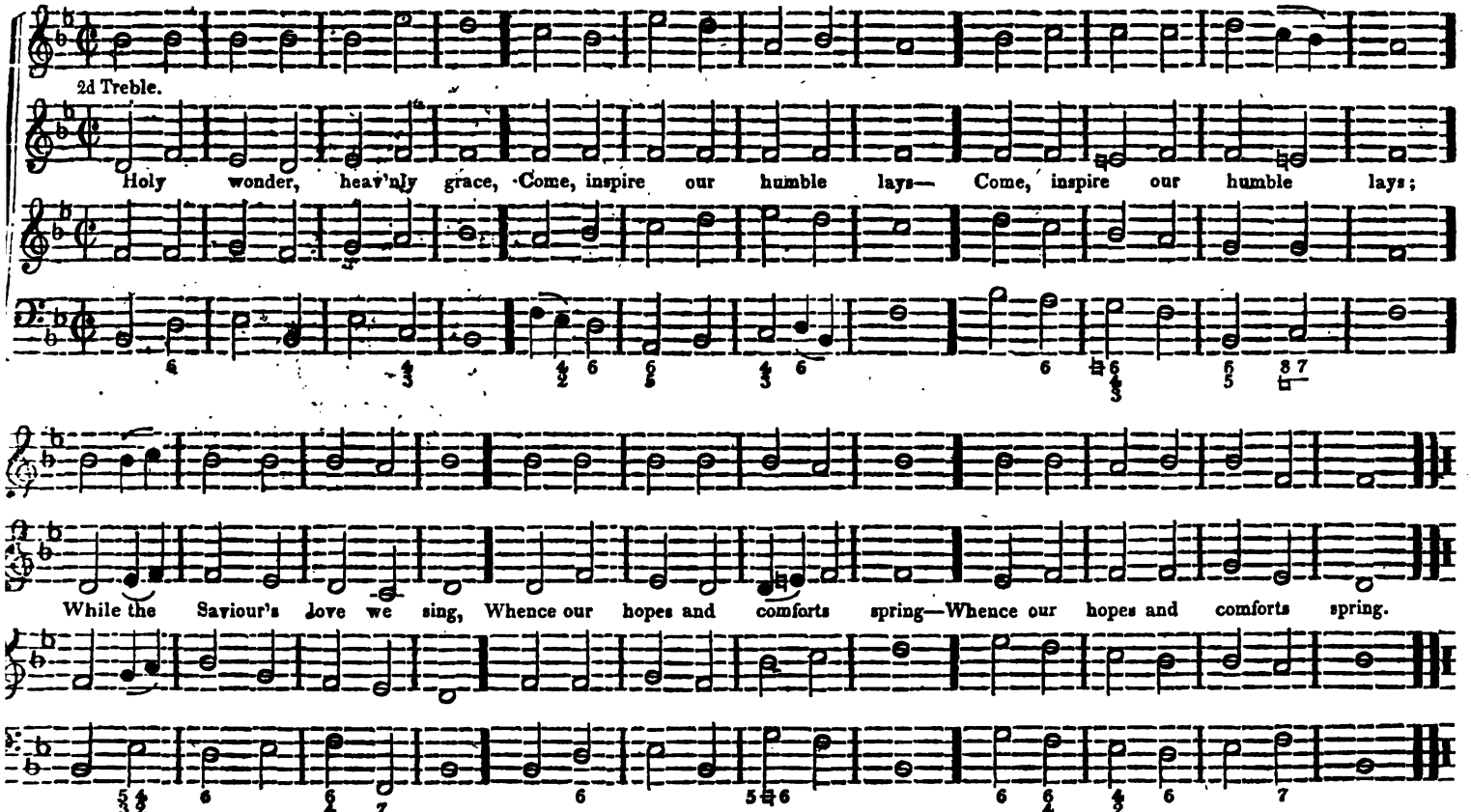


♩ 92. **EDYFIELD.** Sevens. C. L. Latrobe.

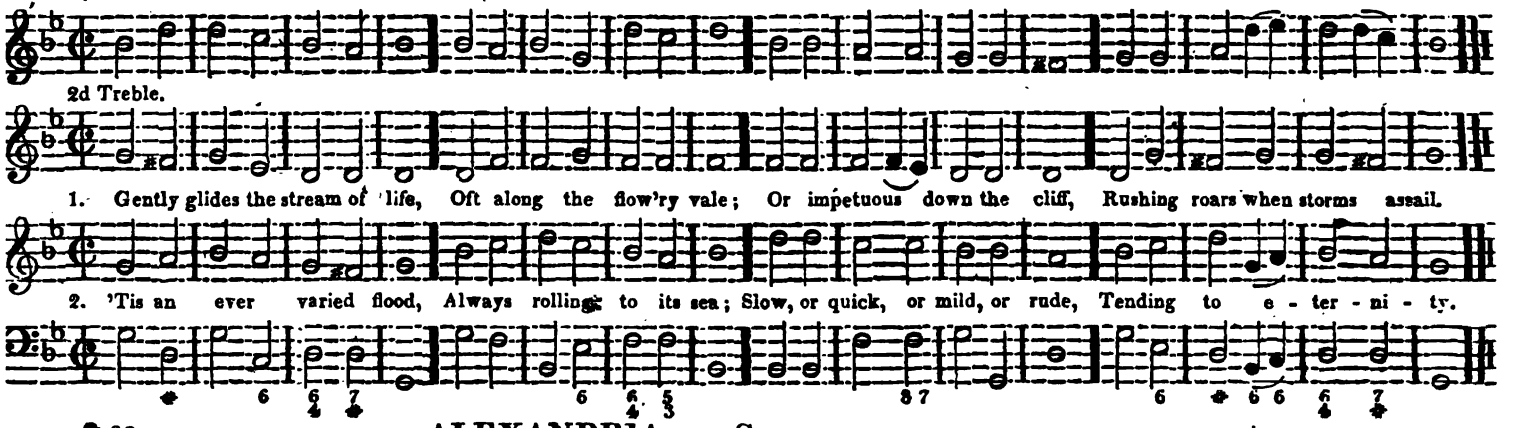


HOTHAM. Sevens. Dr. Madan.
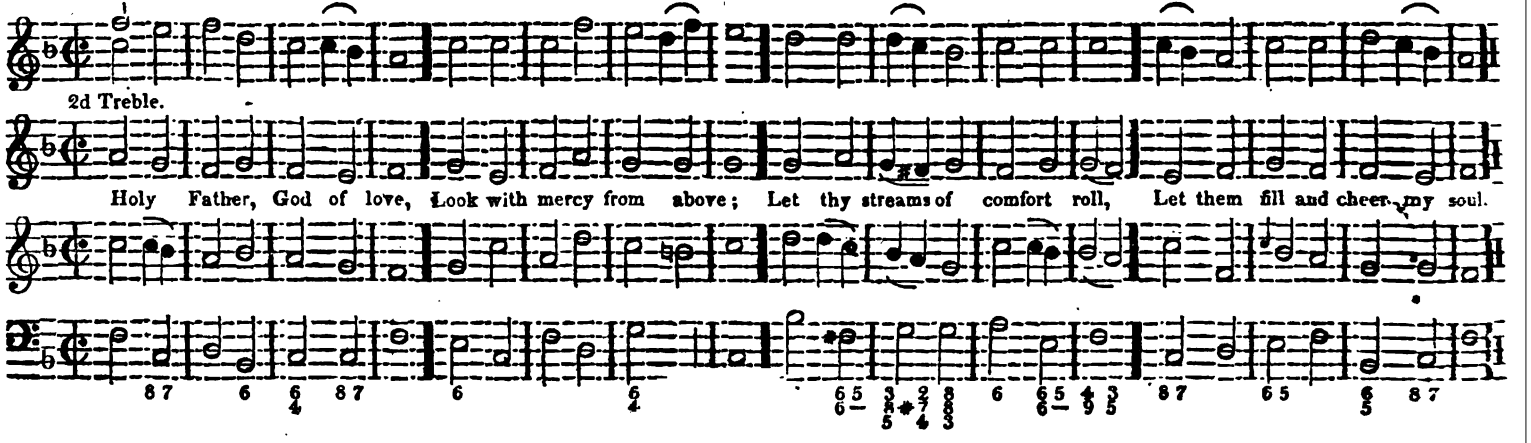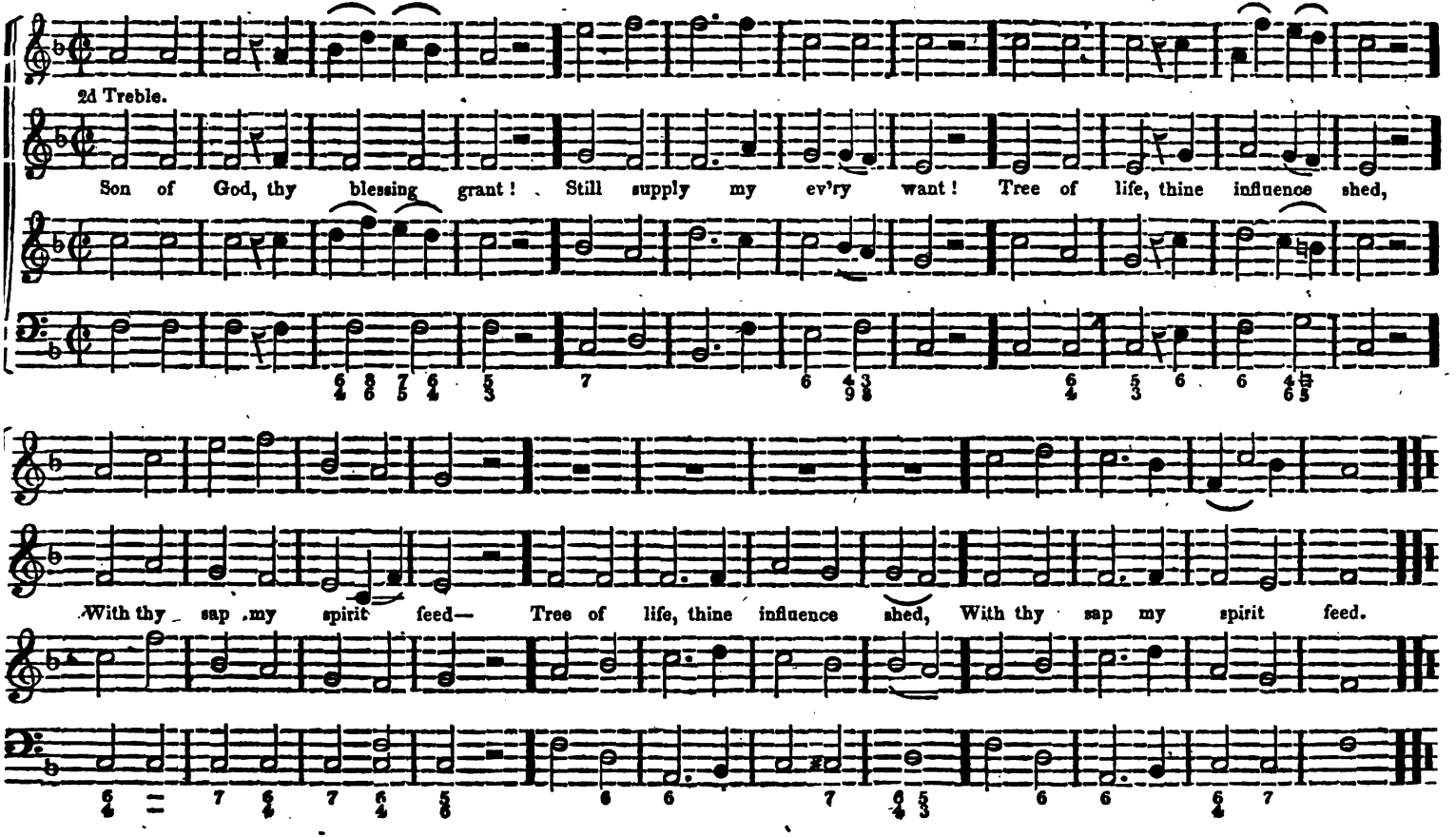



2d Treble.
Holy wonder, heav'nly grace, Come, inspire our humble lays— Come, inspire our humble lays;
While the Saviour's love we sing, Whence our hopes and comforts spring—Whence our hopes and comforts spring.

80. **NORWICH.** Sevens. L. Mason.
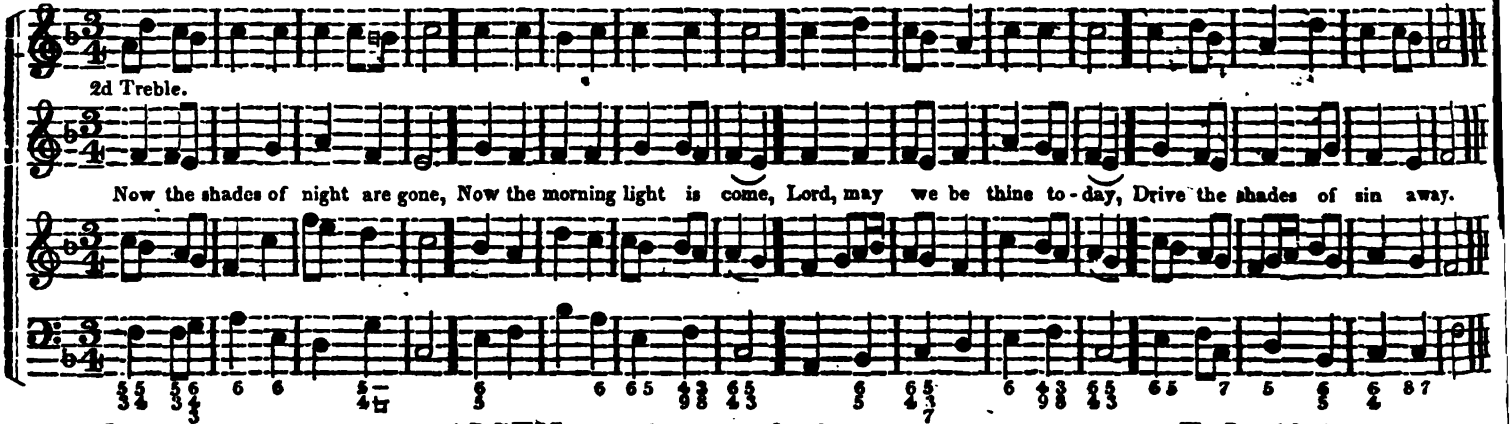


92. **ALEXANDRIA.** Sevens.

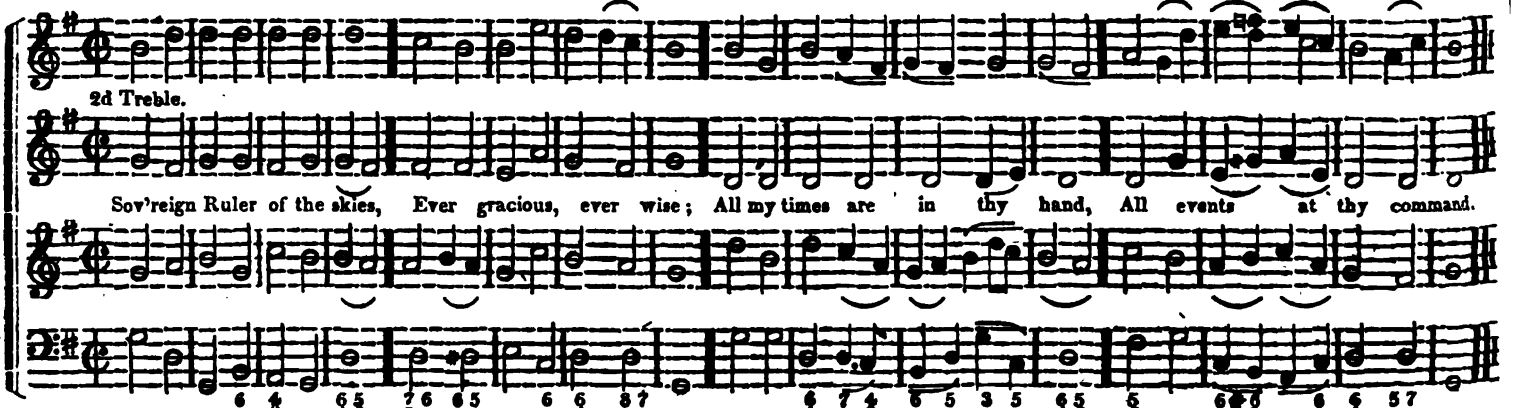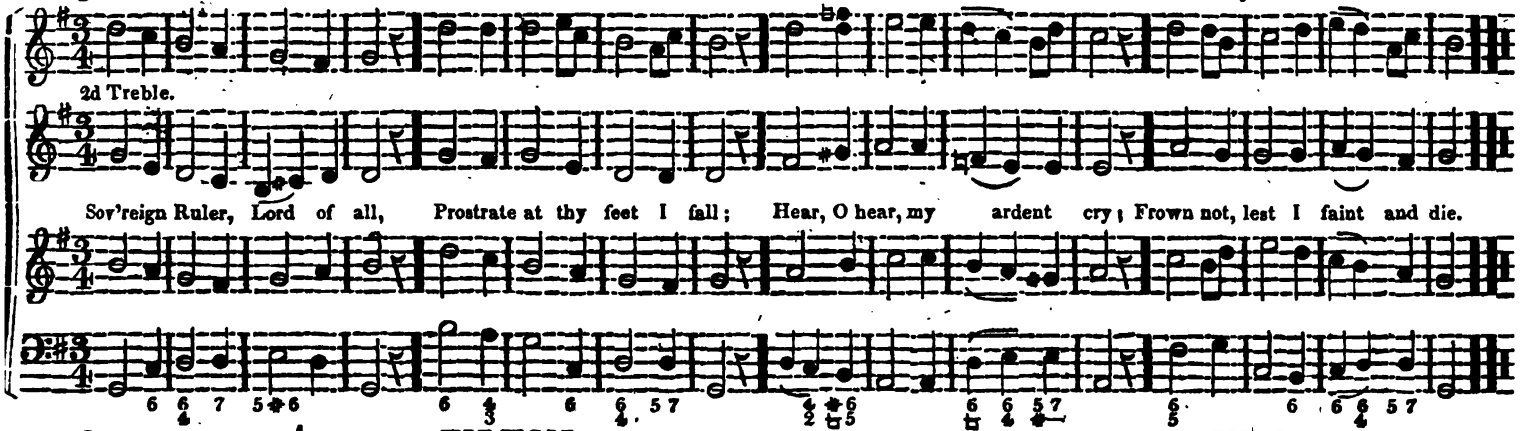



2d Treble.
Son of God, thy blessing grant! Still supply my ev'ry want! Tree of life, thine influence shed,
With thy sap my spirit feed— Tree of life, thine influence shed, With thy sap my spirit feed.

96. **ALCESTER.** Sevens.

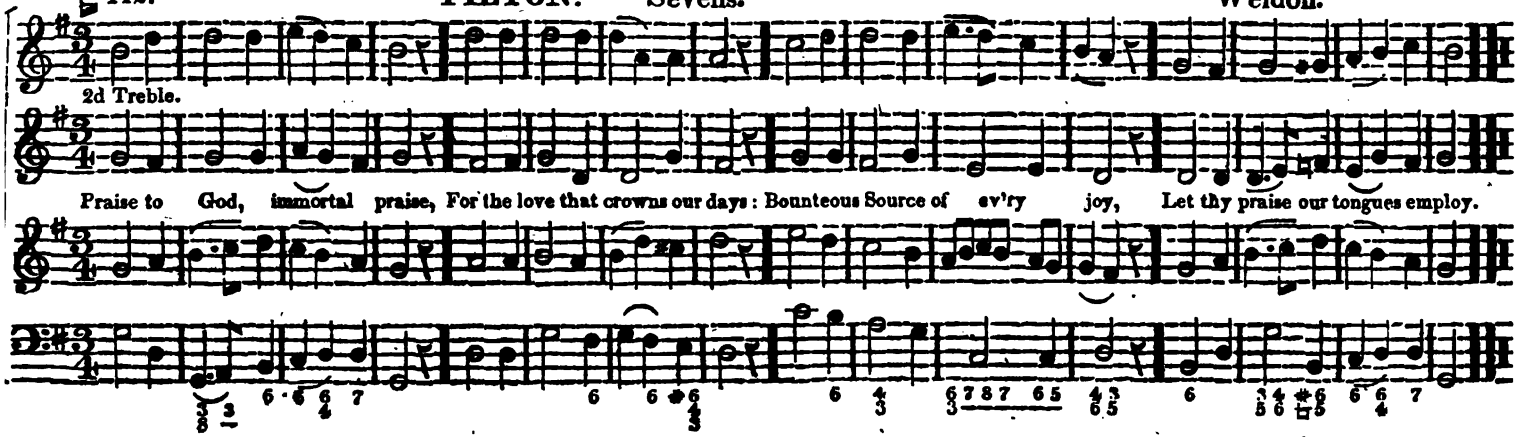


80. **ALSEN.** 7's, or 8's & 7's. F. L. Abel.





112. PILTON. Sevens. Weldon.

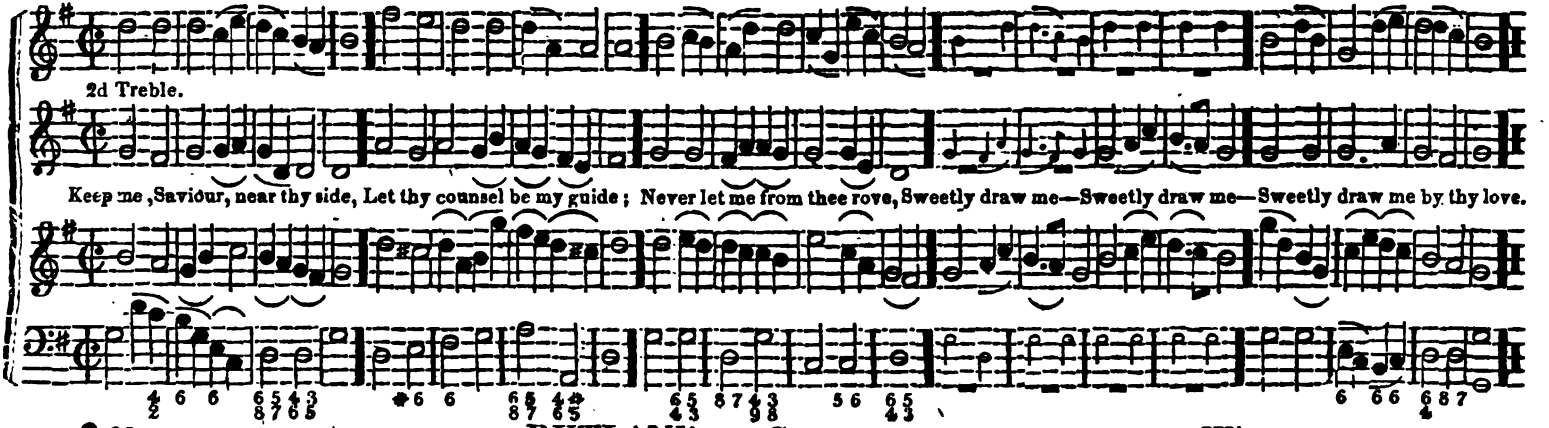


96. SABBATH. 7's. 6 lines.

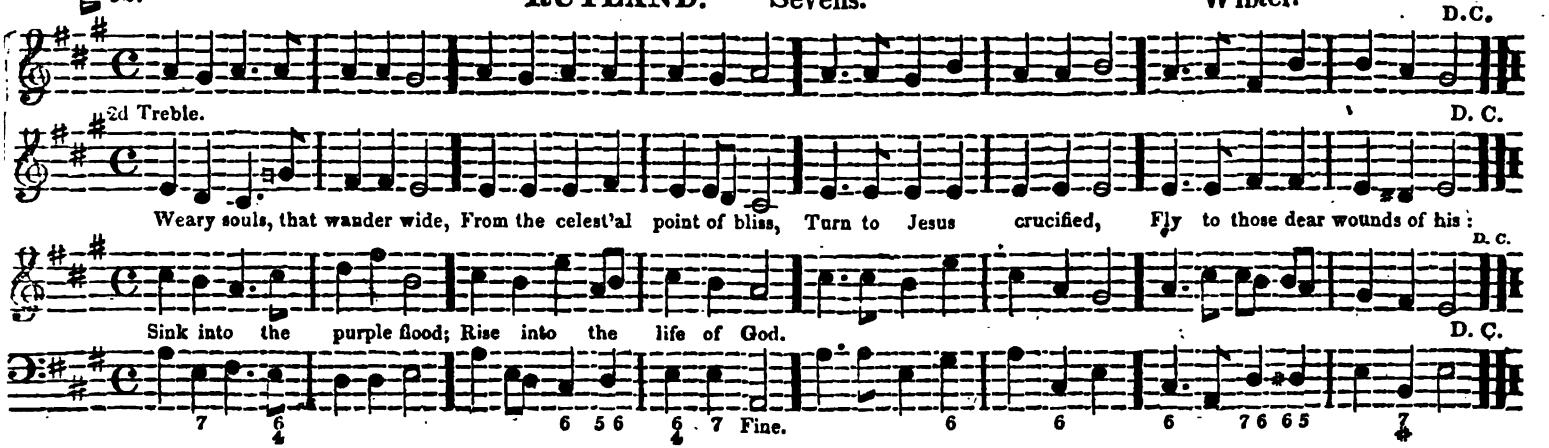
2d Treble.

Safely through an - oth - er week: God has brought us on our way; Let us now a blessing seek,
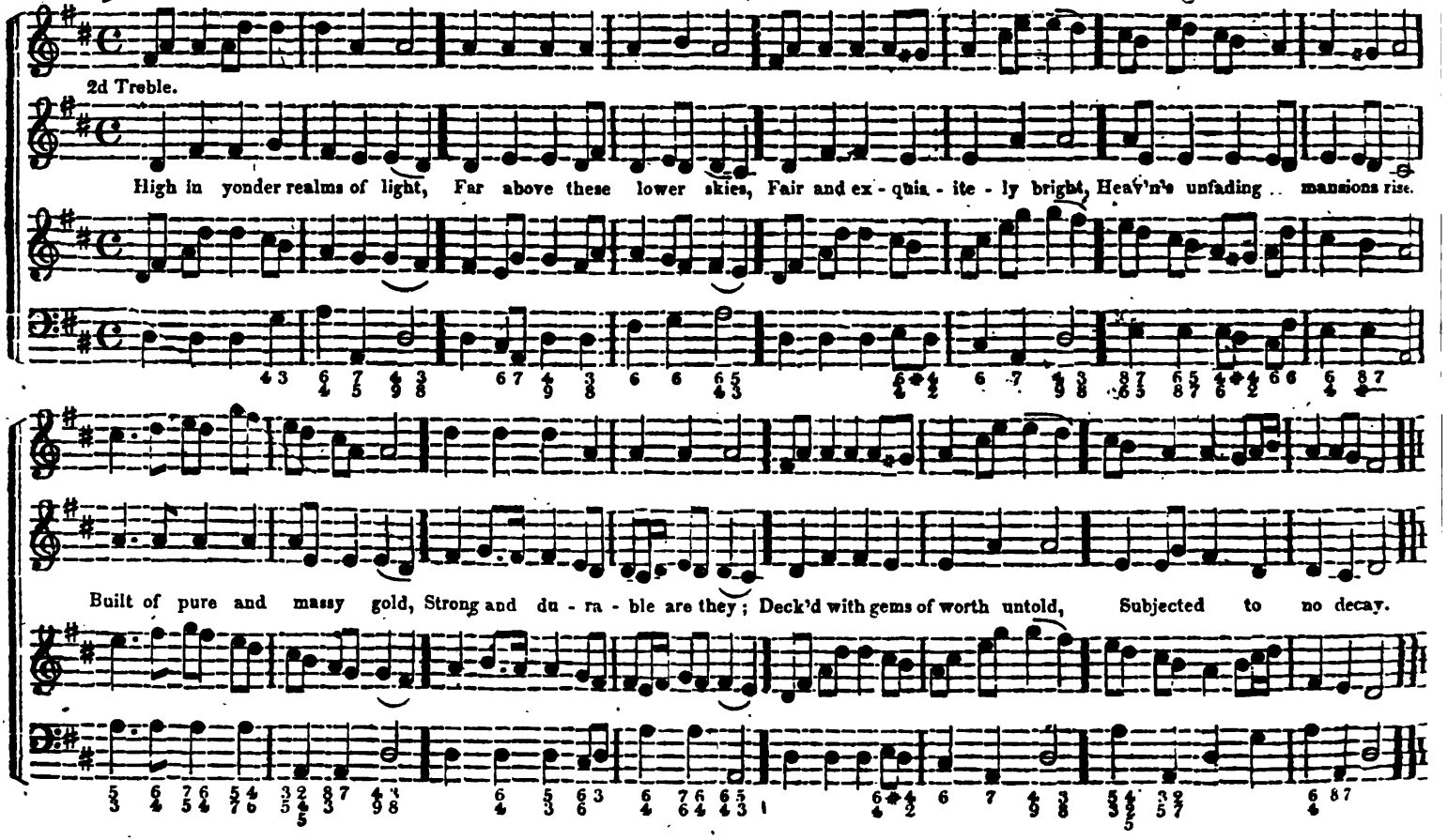
Waiting in his courts to - day; Day of all the week the best, Emblem of e - ter - nal rest.
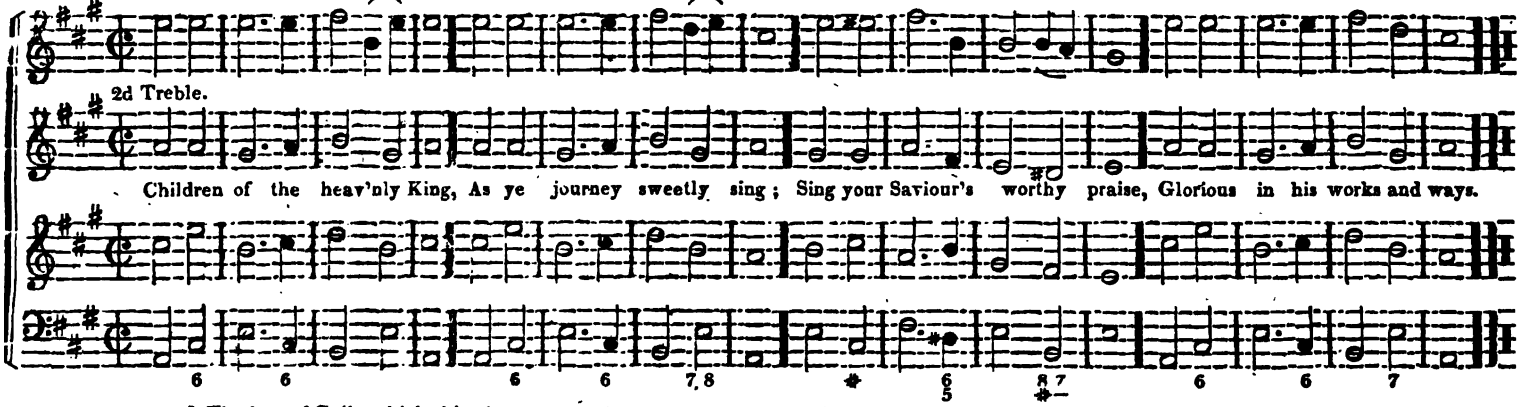


92. RUTLAND. Sevens. Winter.



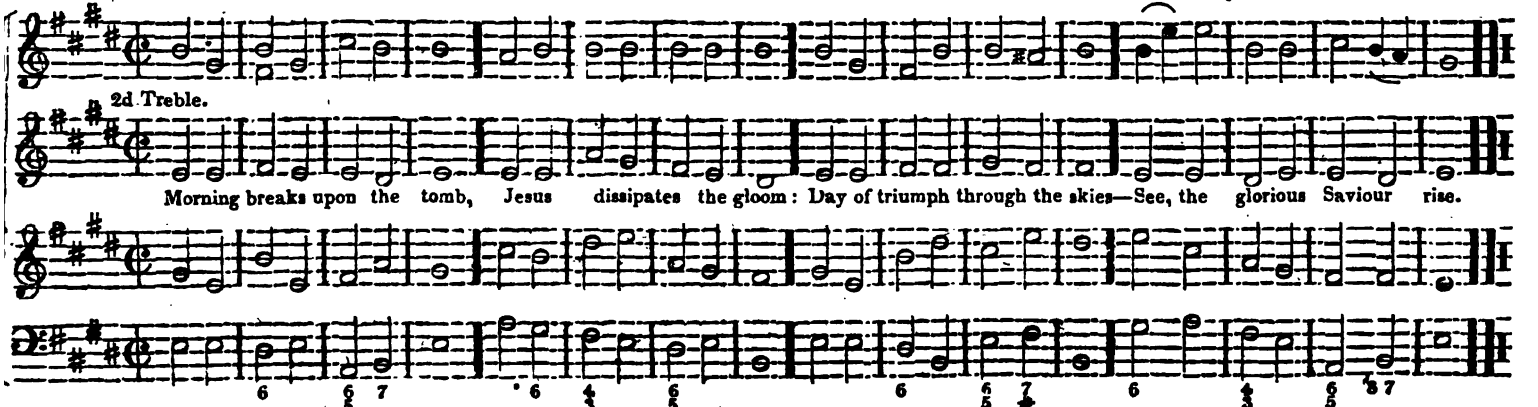
100. **BATH ABBEY.** 7's, or 8's & 7's. Milgrove.



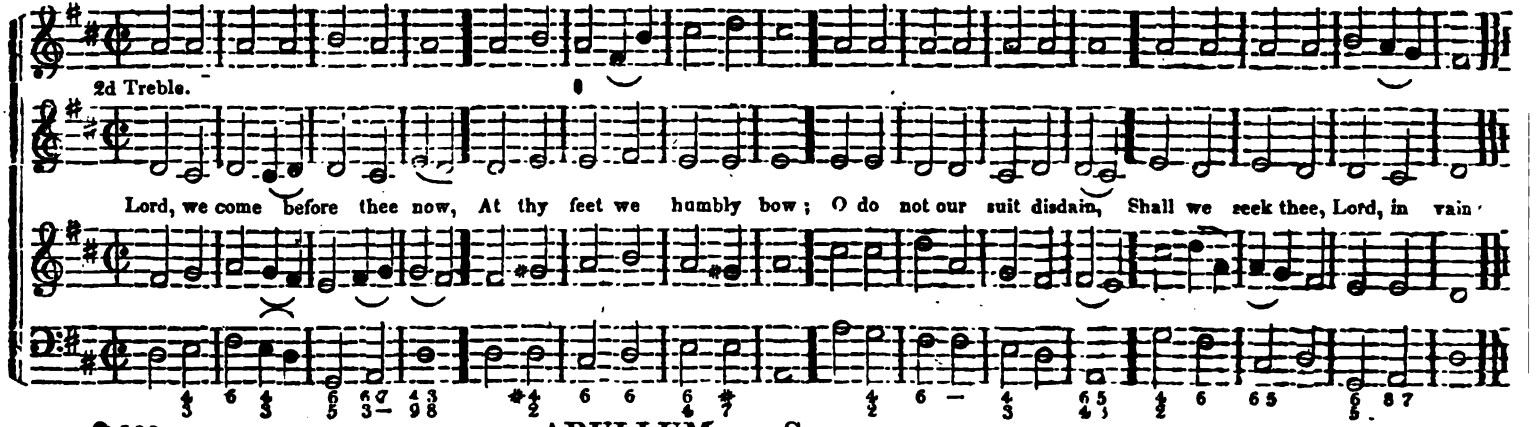


* The key of G (in which this piece was originally written) will be found best for many choirs.

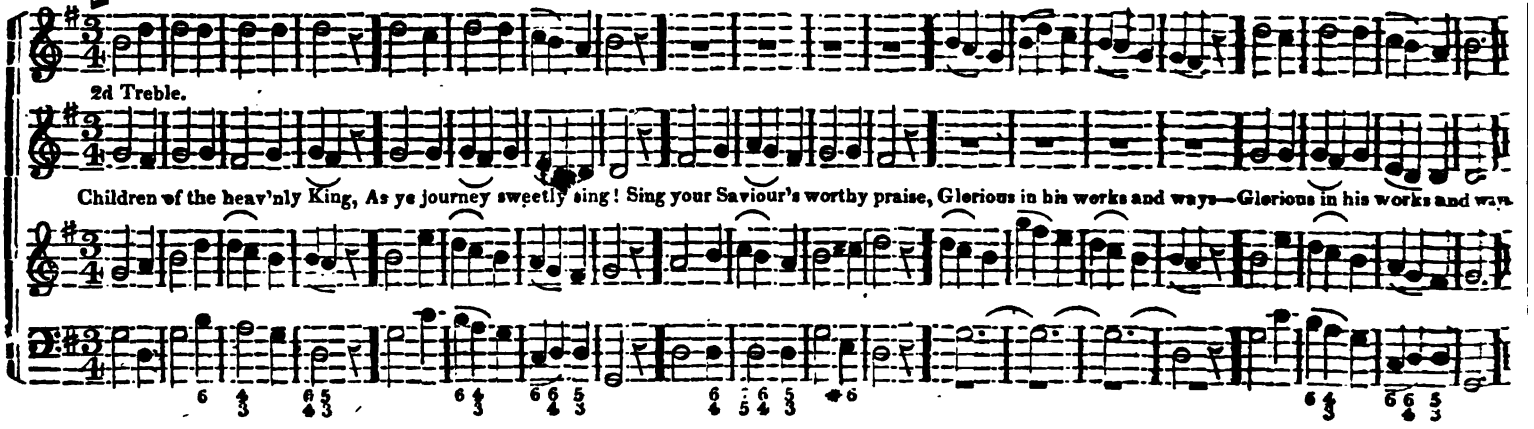
88. LINCOLN. Sevens. Dr. Boyce.
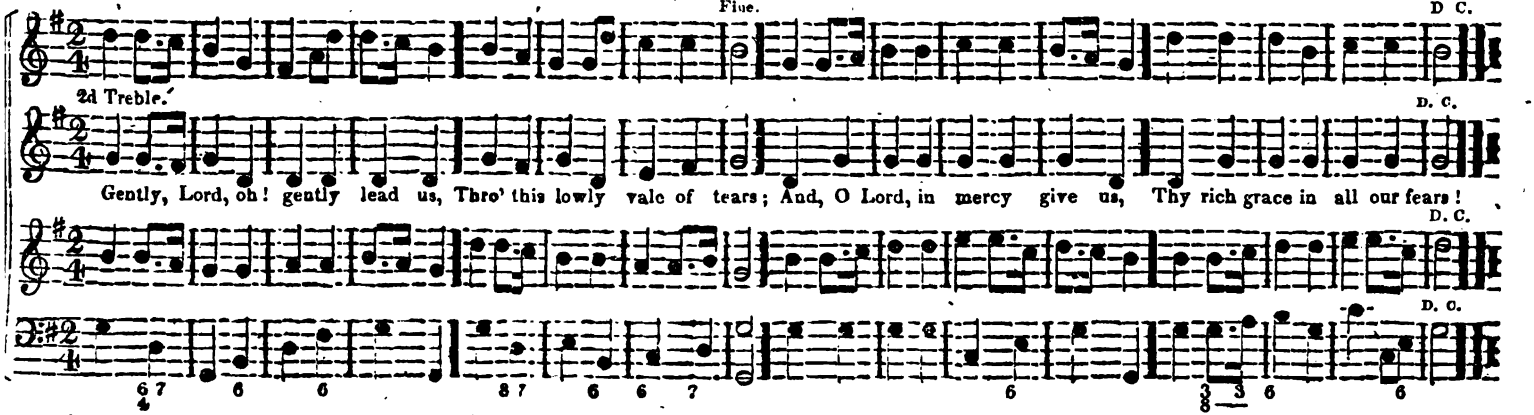


♩ 88. **BENSON.** Sevens. L. Mason.
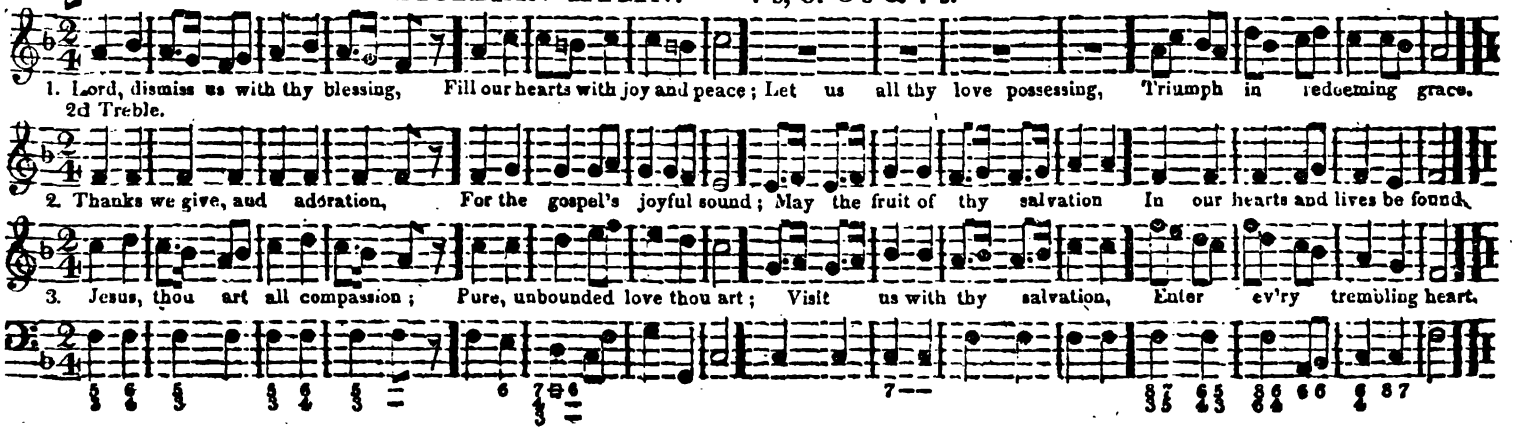


♩ 100. **ADULLUM.** Sevens.

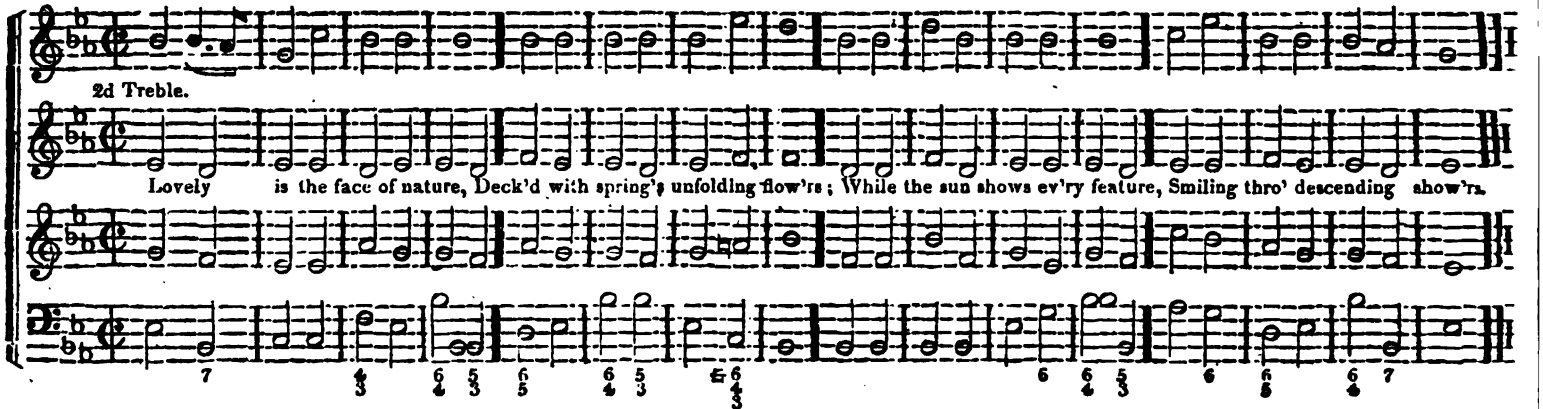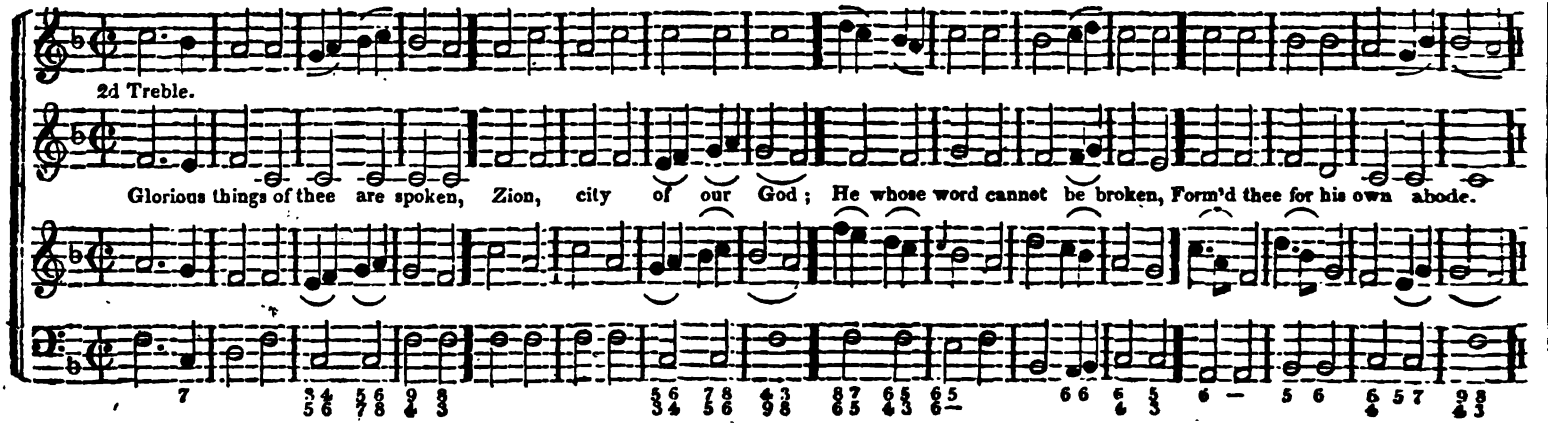




92. SICILIAN HYMN. 7's, or 8's & 7's.
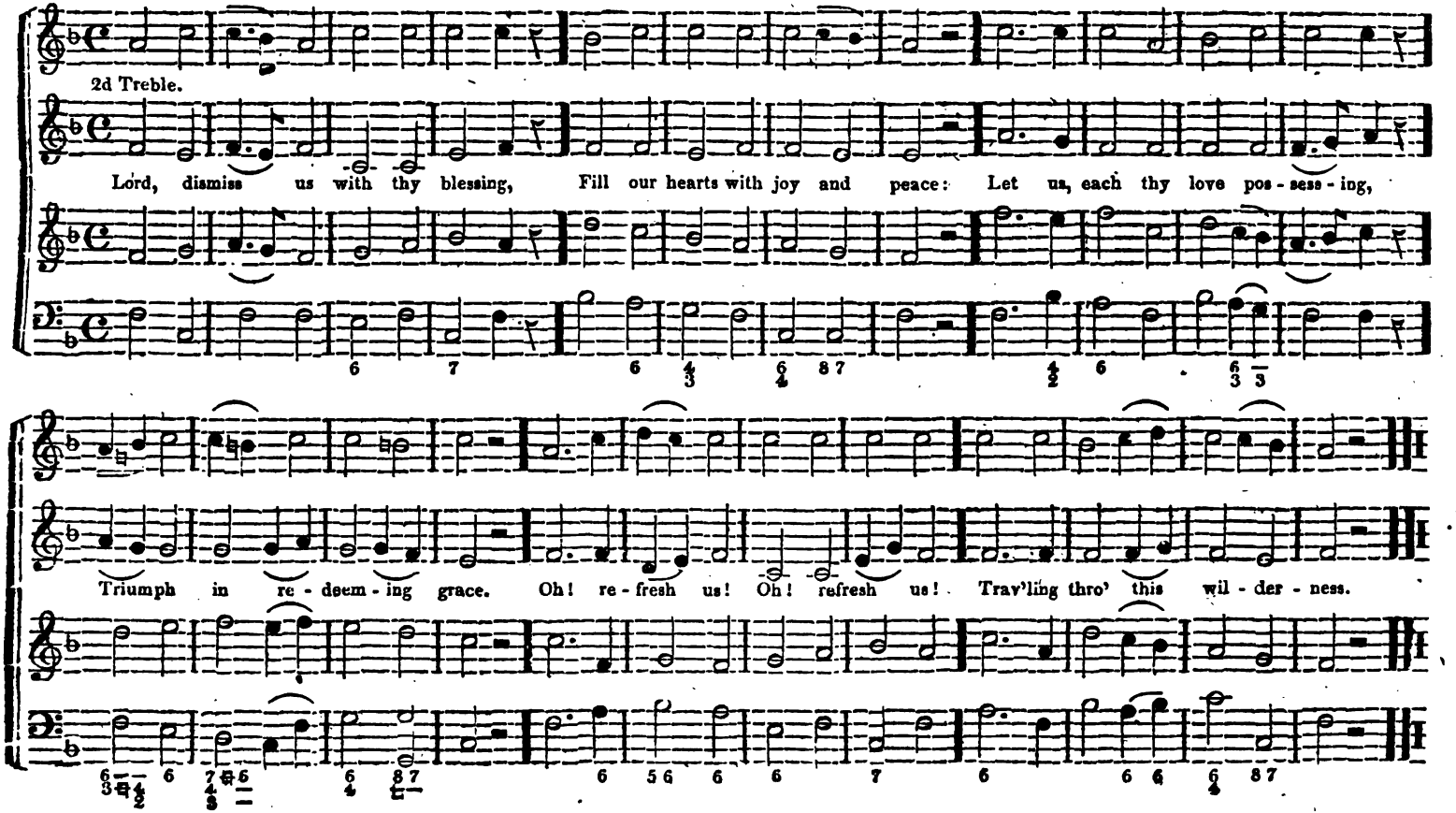


♩ 88. **MESSINA.** 7's, or 8's & 7's. L. Kozeluch.
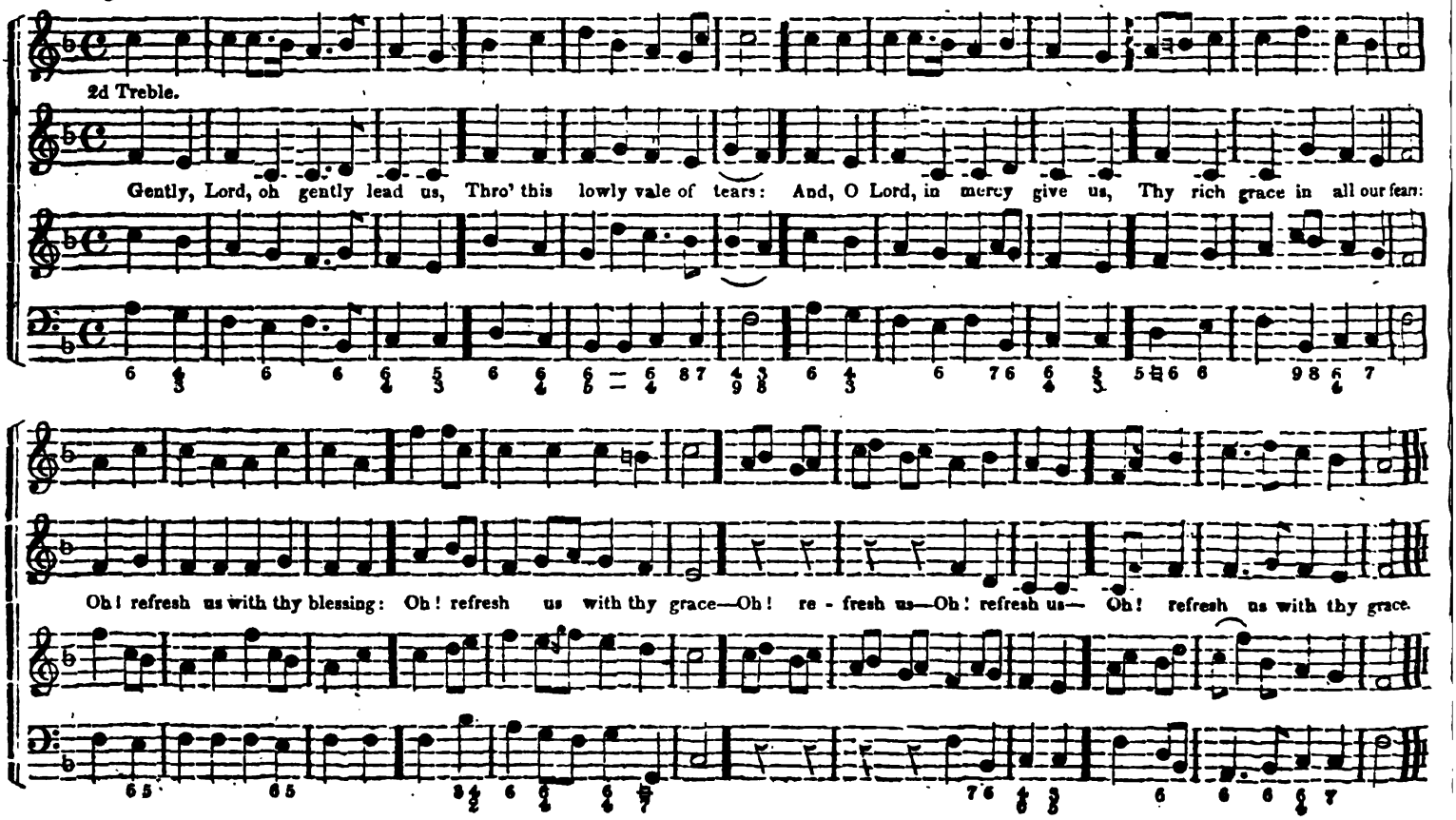


♩ 96. **WORTHING.** 8's & 7's. Schelz.

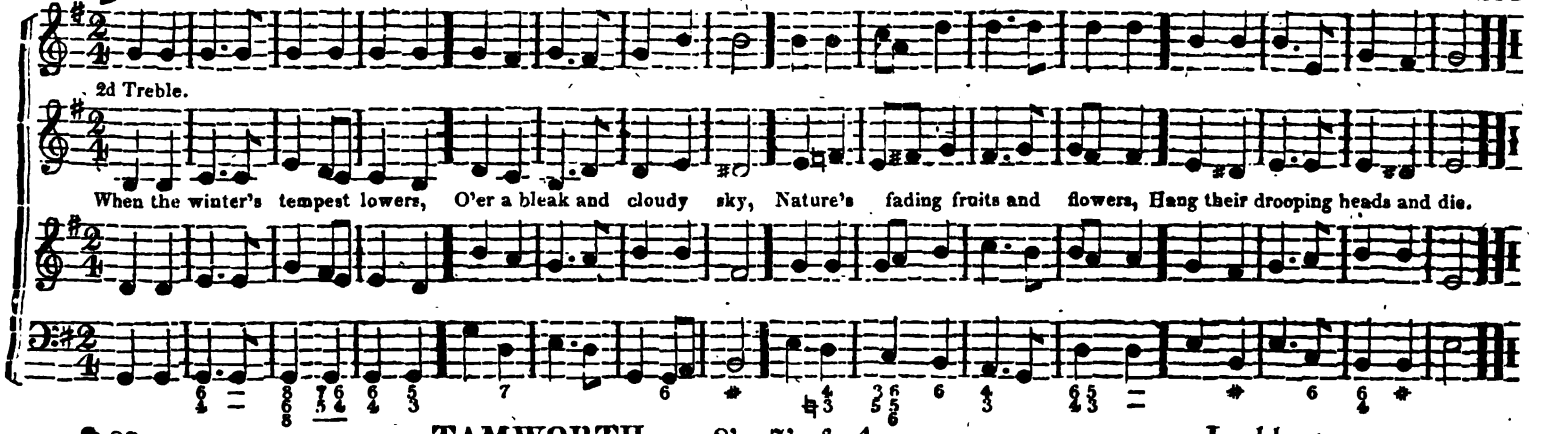



2d Treble.
Lord, dismiss us with thy blessing, Fill our hearts with joy and peace: Let us, each thy love pos - sess - ing,
Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! refresh us! Trav'ling thro' this wil - der - ness.

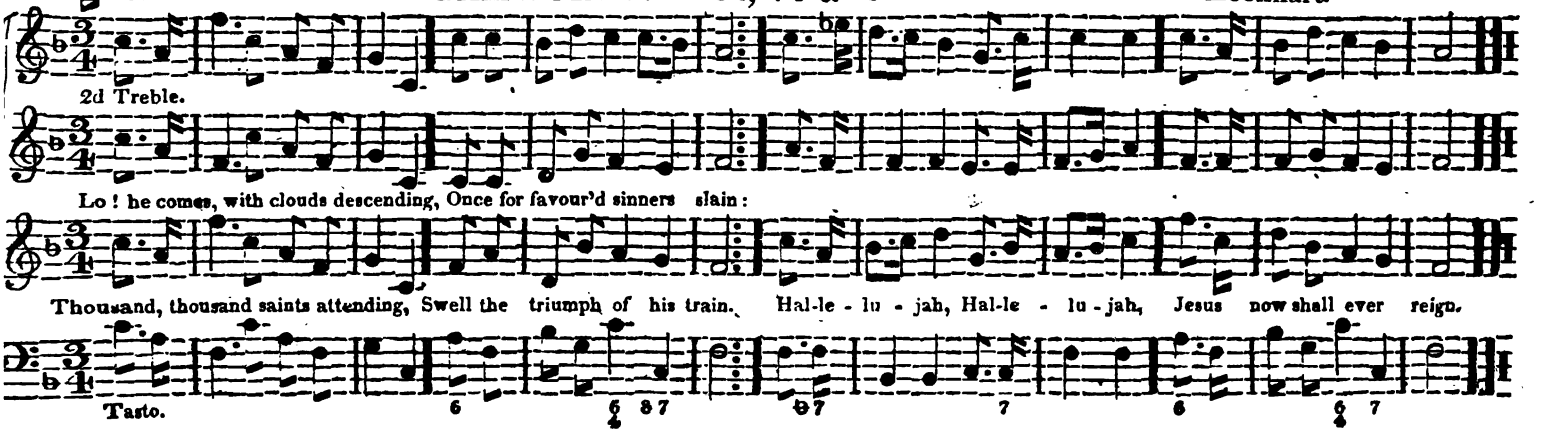
SMYRNA. 8's & 7's, or 8's, 7's & 4's. Mozart.
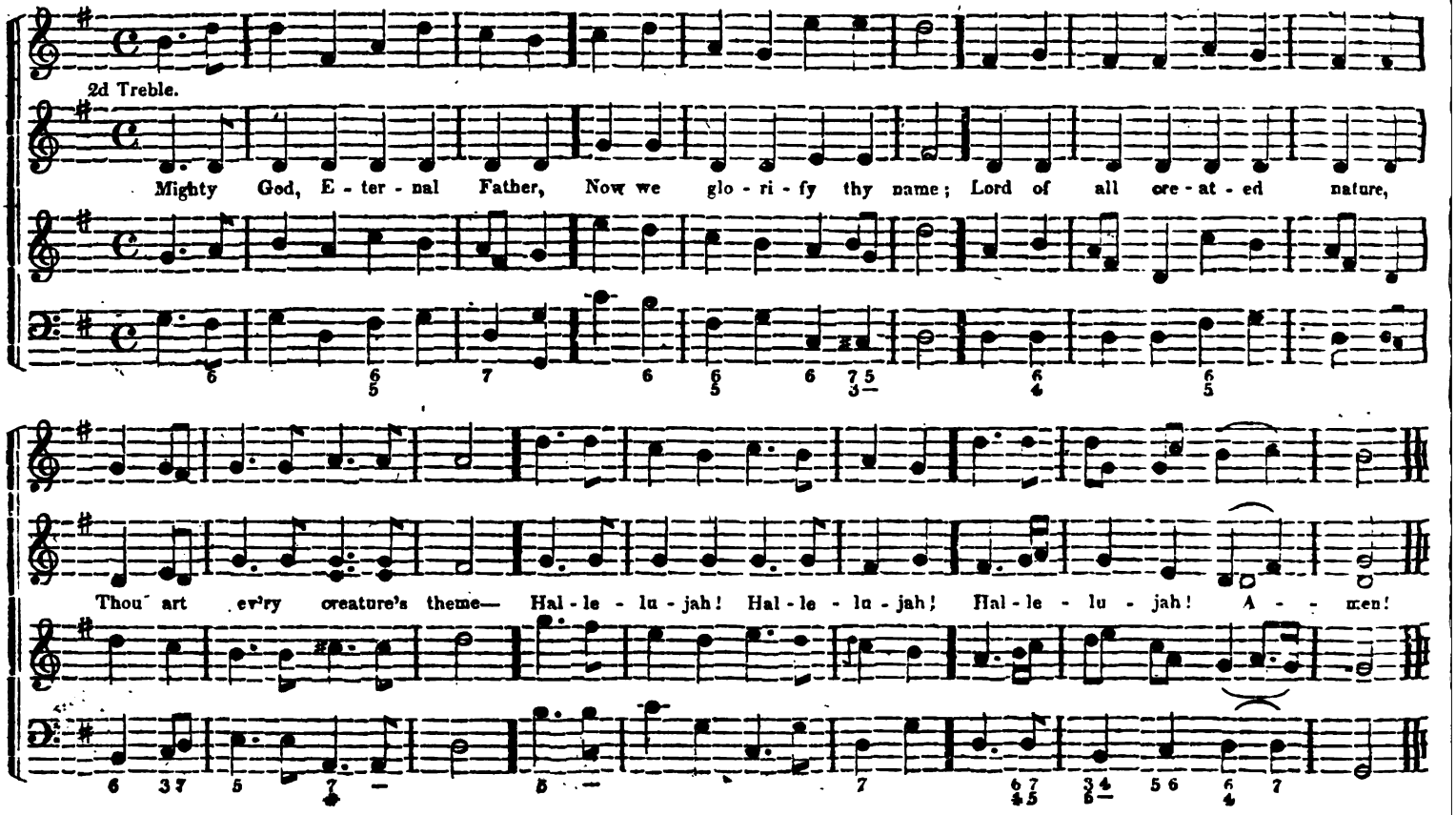


80. **JERAULD.** 8's & 7's. C. Zeuner.
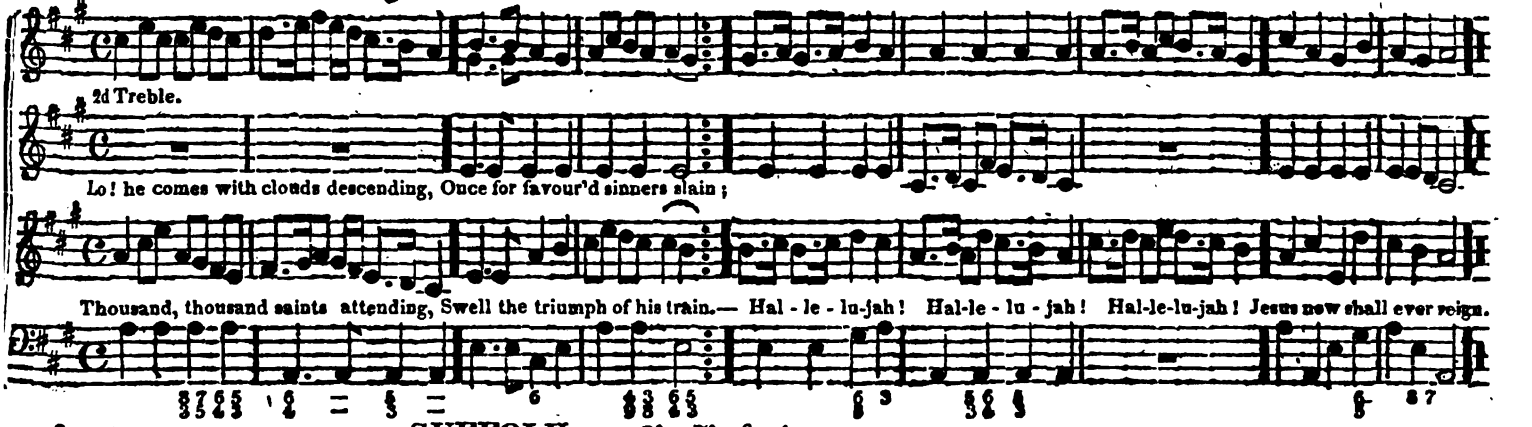


88. **TAMWORTH.** 8's, 7's & 4. Lockhart.
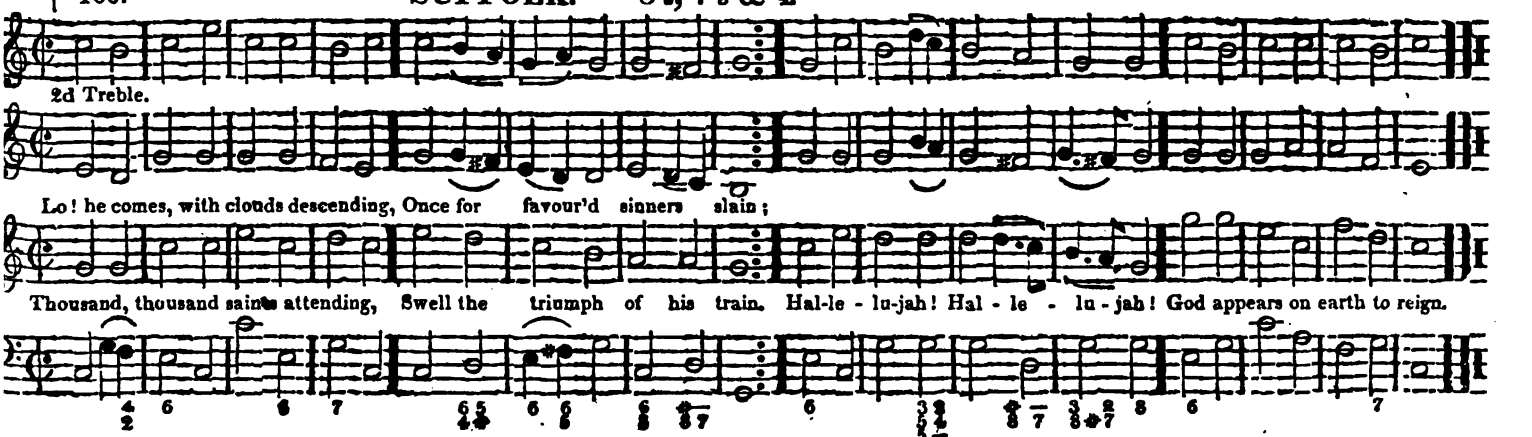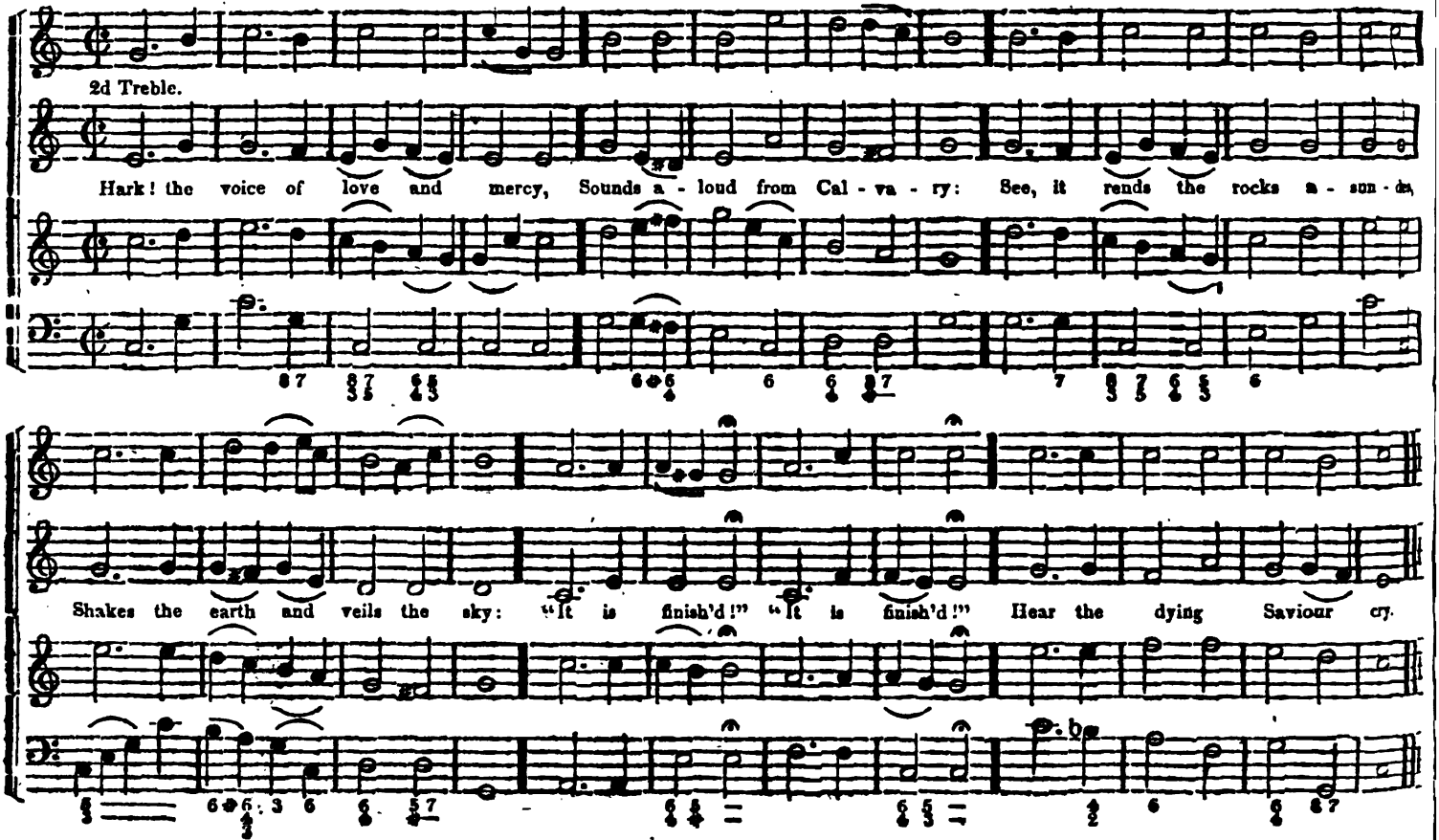


100. **WESTBOROUGH.** 8's & 7's, or 8's, 7's & 4. Haydn.
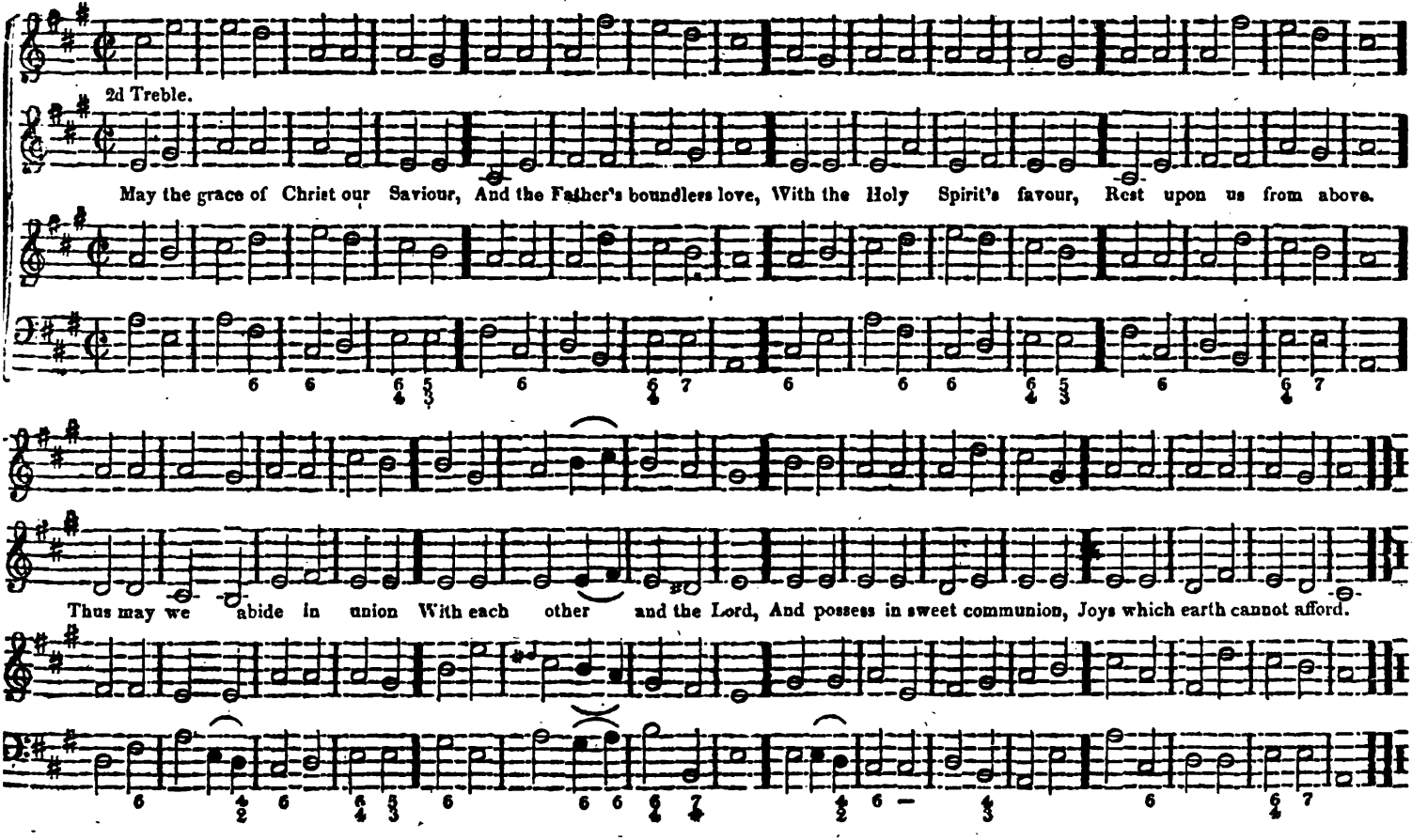




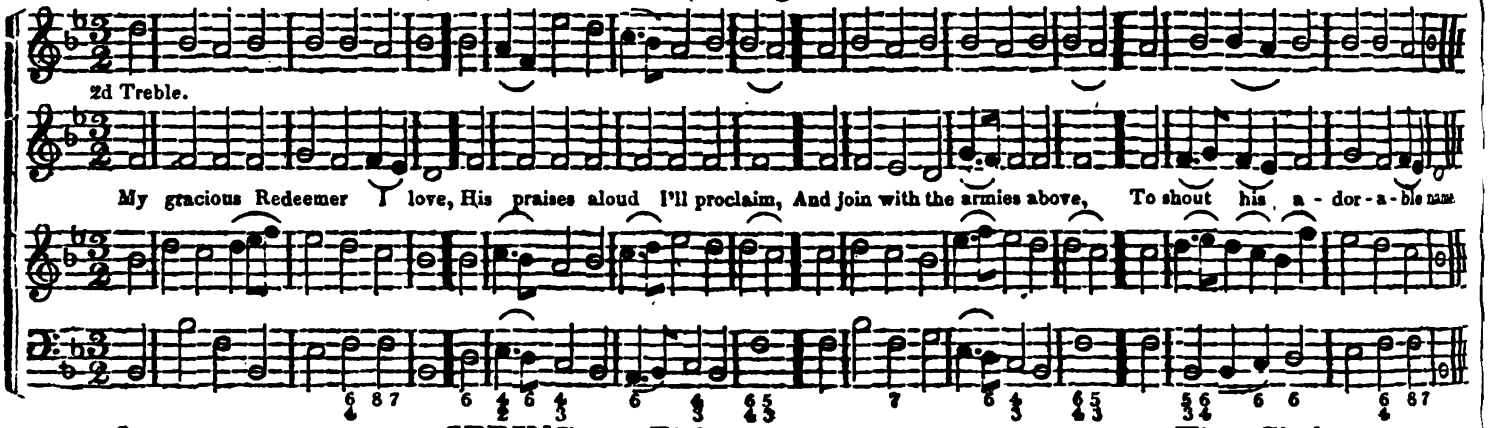
100. SUFFOLK. 8's, 7's & 4.




2d Treble.
Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry: See, it rends the rocks a - sun - der,
Shakes the earth and veils the sky: "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry.

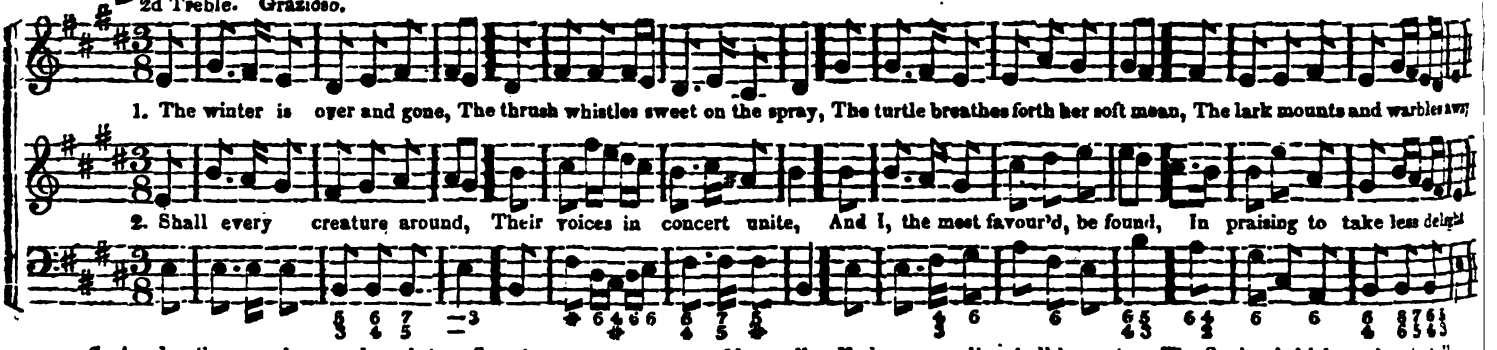

2d Treble.
May the grace of Christ our Saviour, And the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above.
Thus may we abide in union With each other and the Lord, And possess in sweet communion, Joys which earth cannot afford.

WANWORTH. Eights. Harwood.



100.

SPRING. Eights. Thos. Clark.



♪ 83. **GOSHEN.** Eights.

Tenor.

First and Second Treble.

Ye angels, who stand round the throne, And view my Immanuel's face, In rapturous songs make him known, Tune all your soft harps to his praise.

♪ 108. **DEVONSHIRE.** 5's & 6's. Prof. Norton.

1. Ye servants of God, Your master proclaim, And publish abroad His wonderful name; The name all victorious Of Jesus extol; His kingdom is glorious, And rules over all.
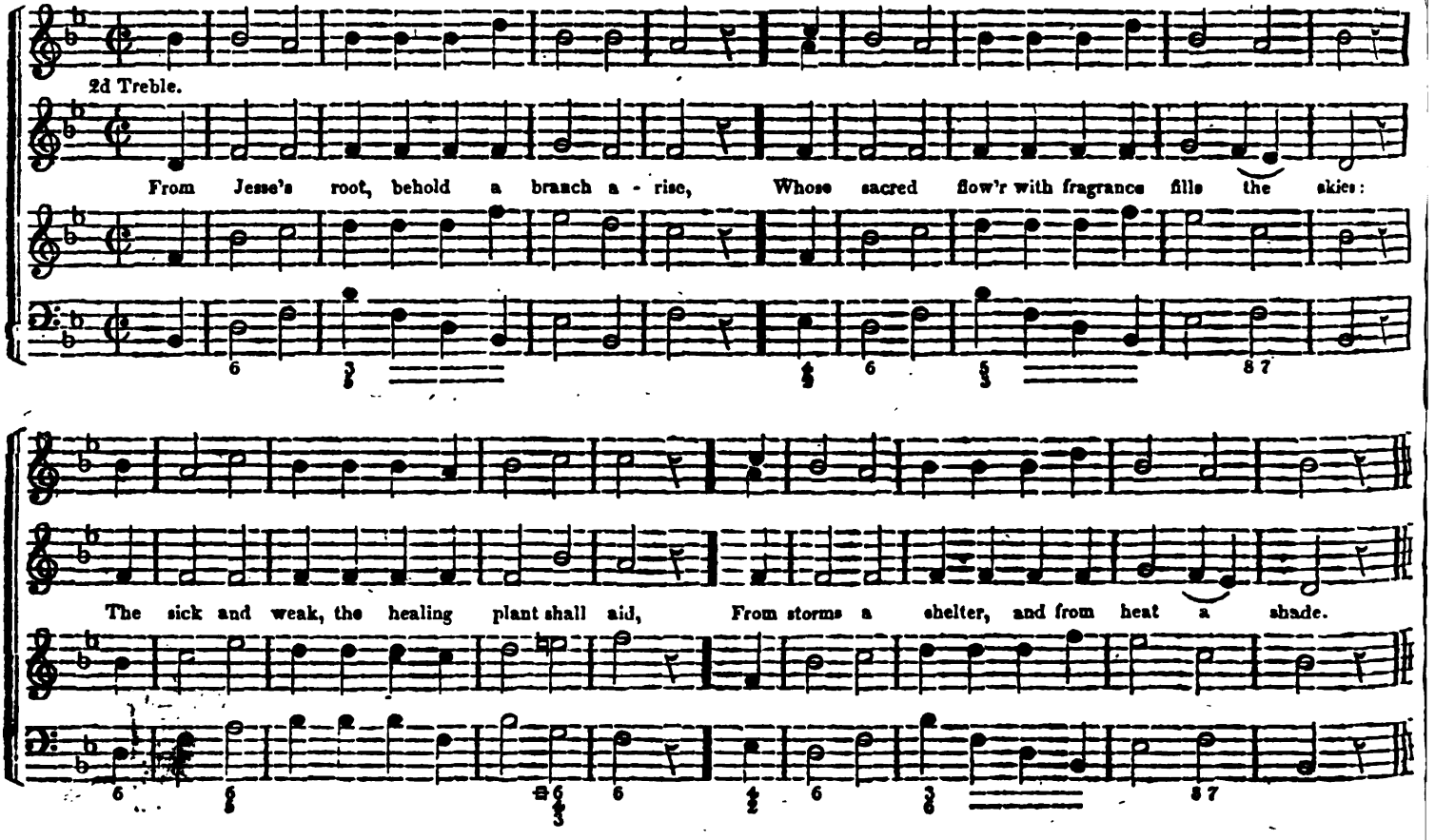
2d Treble.
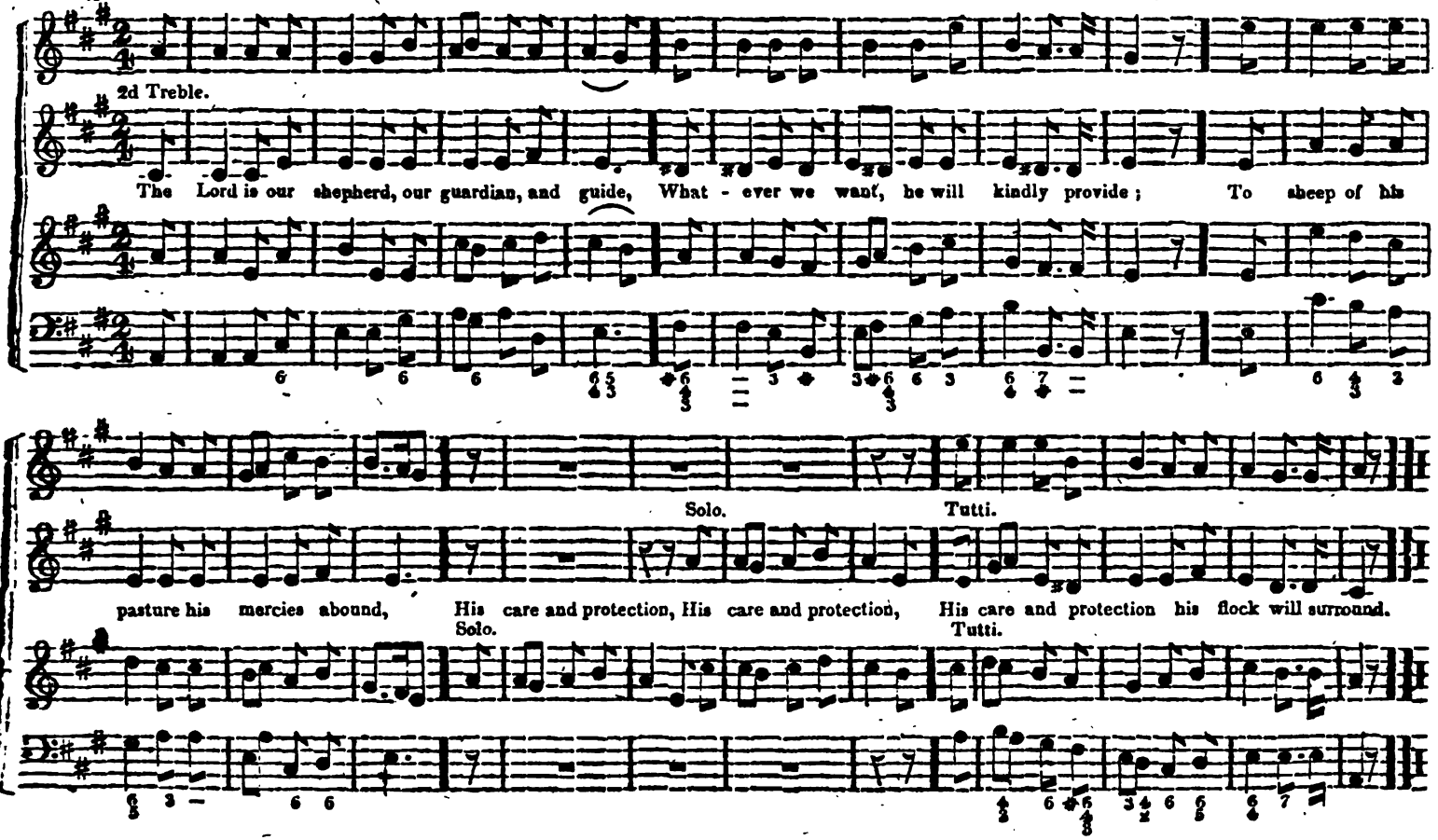
2. God ruleth on high, Almighty to save; And still he is nigh, His presence we have: The great congregation His triumph shall sing, Ascribing salvation To Jesus our King.

3. Salvation to God, Who sits on the throne; Let all cry aloud, And honour the Son: Our Jesus' high praises The angels proclaim, Fall down on their faces, And worship the Lamb.

Tasto.

4. Then Let us adore, And give him his right; All glory and pow'r, And wisdom and might, All honour and blessing, With angels above; With thanks never ceasing, And infinite love.
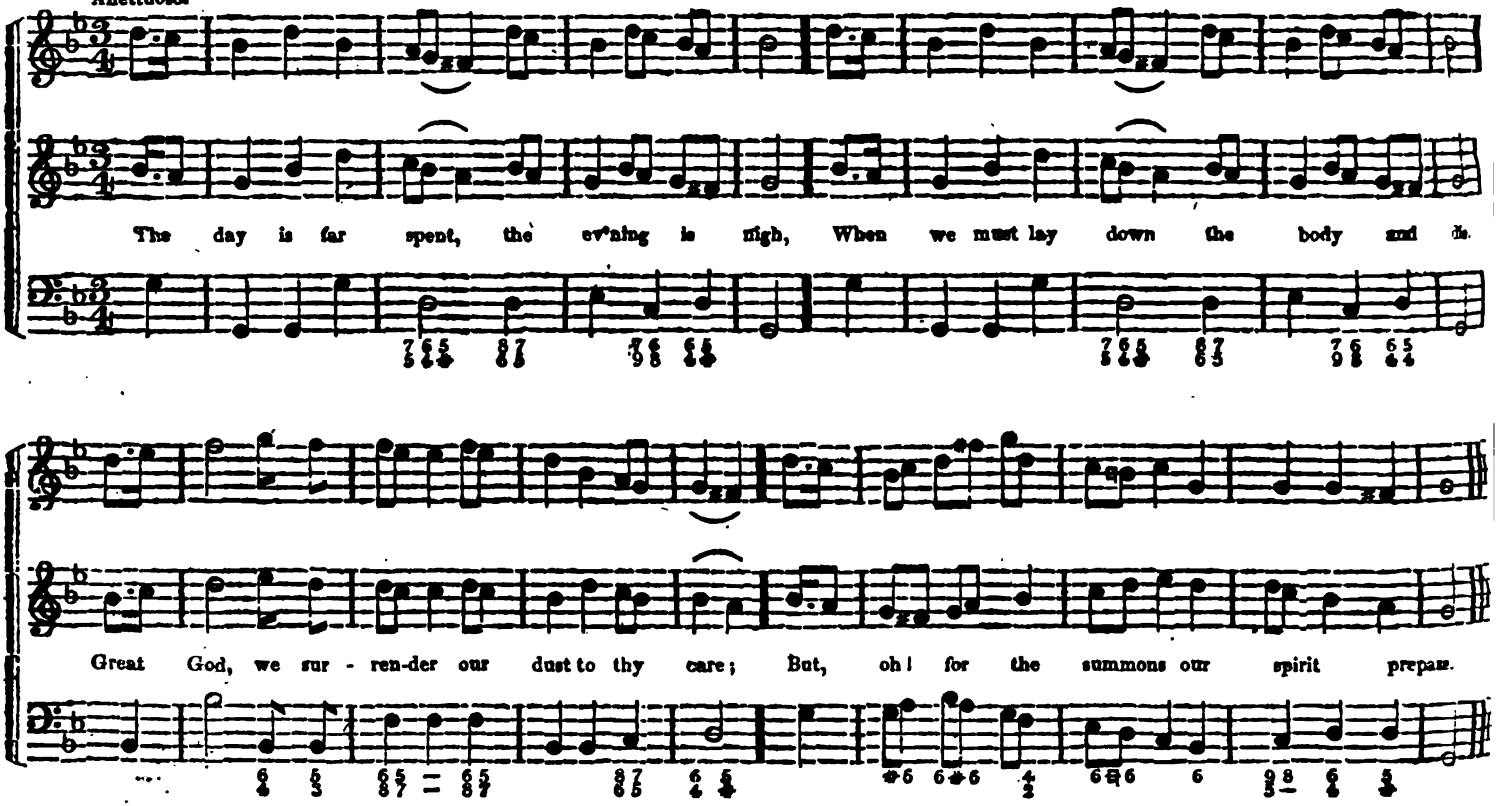

2d Treble.
From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies:
The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.
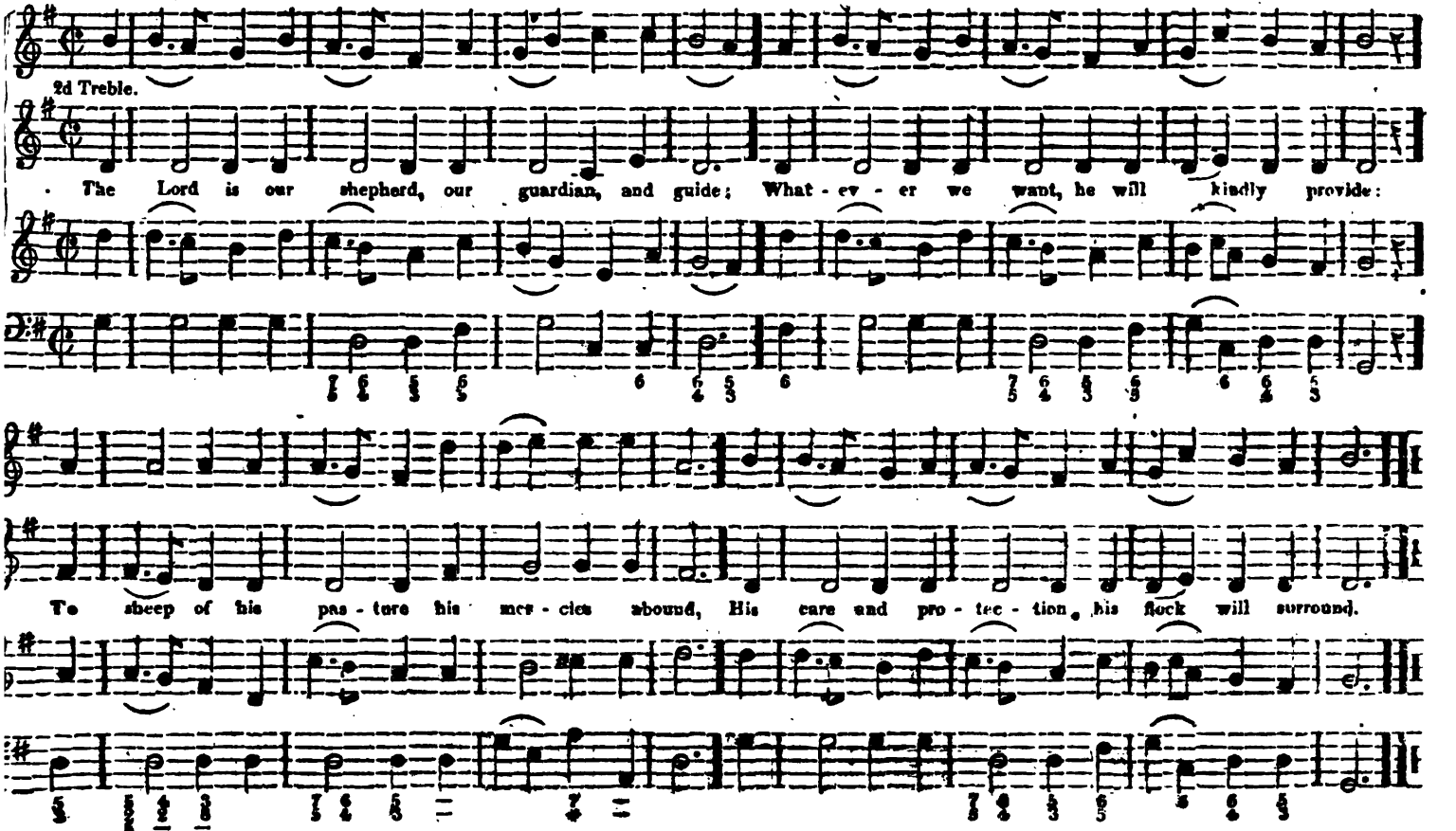

2d Treble.
The Lord is our shepherd, our guardian, and guide, What - ever we want, he will kindly provide; To sheep of his
Solo. Tutti.
pasture his mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.
Solo. Tutti.

96.
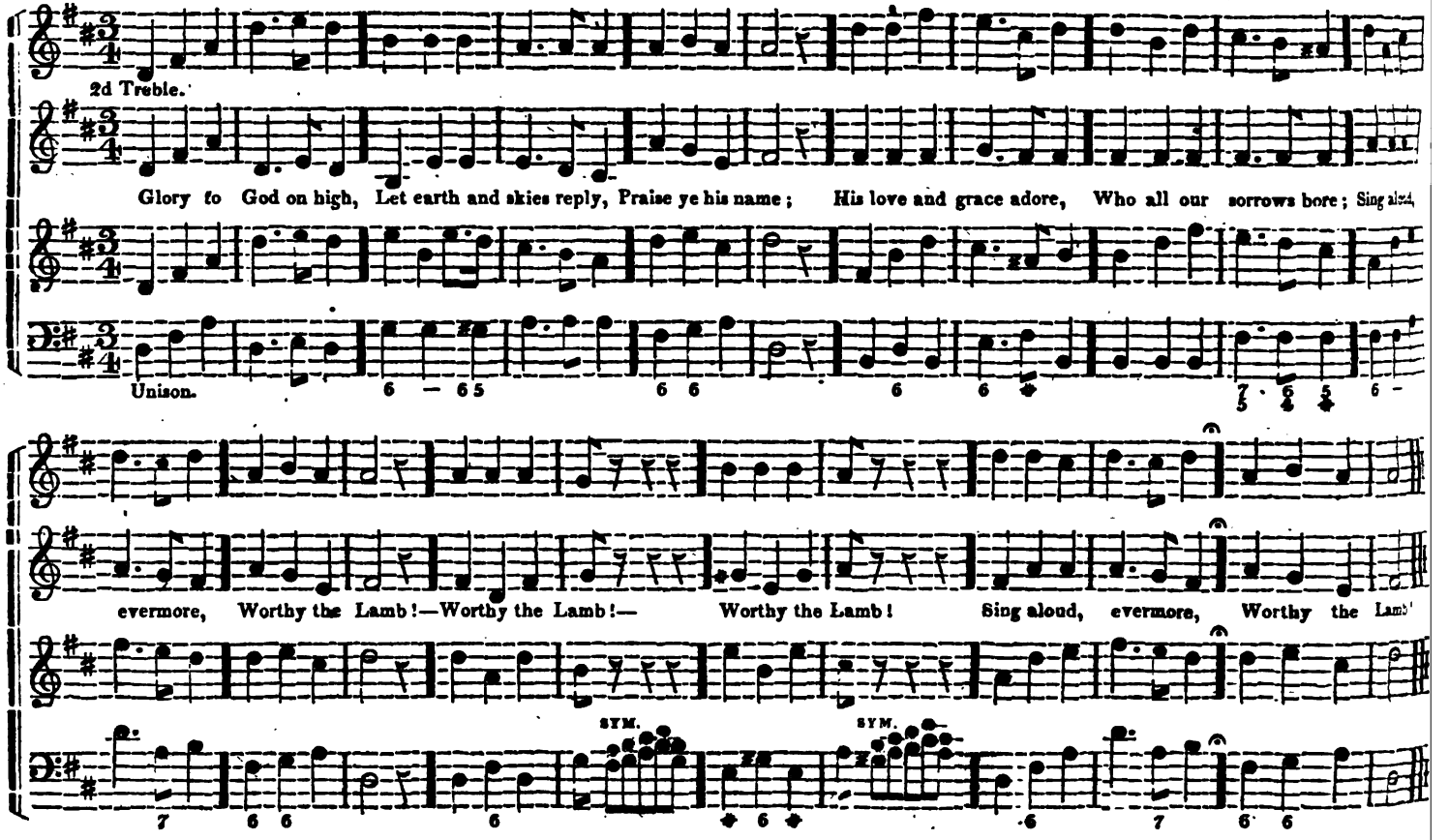
HAMILTON. 10's & 11's
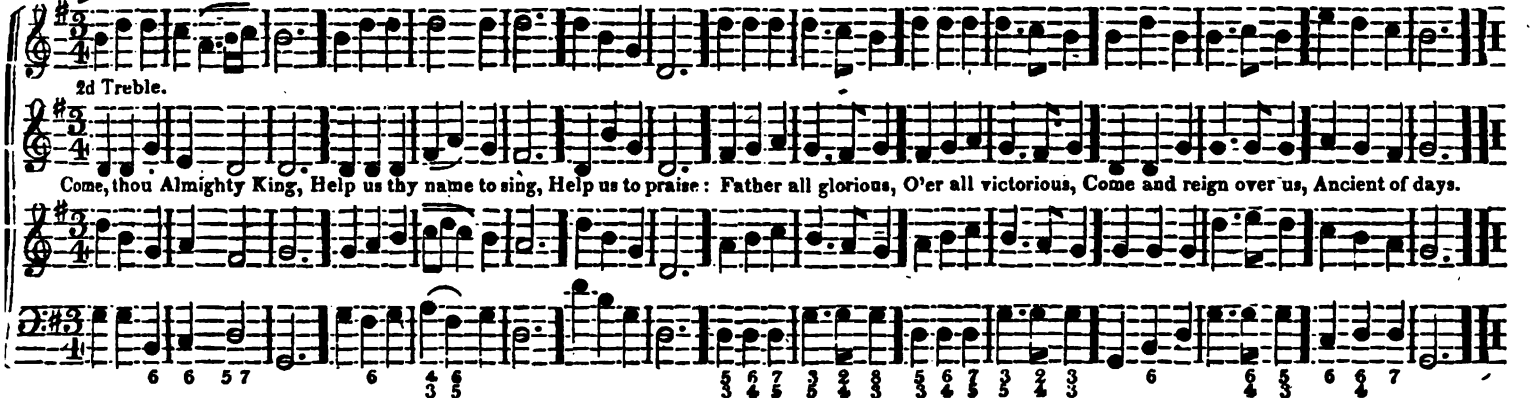
Affettuoso.



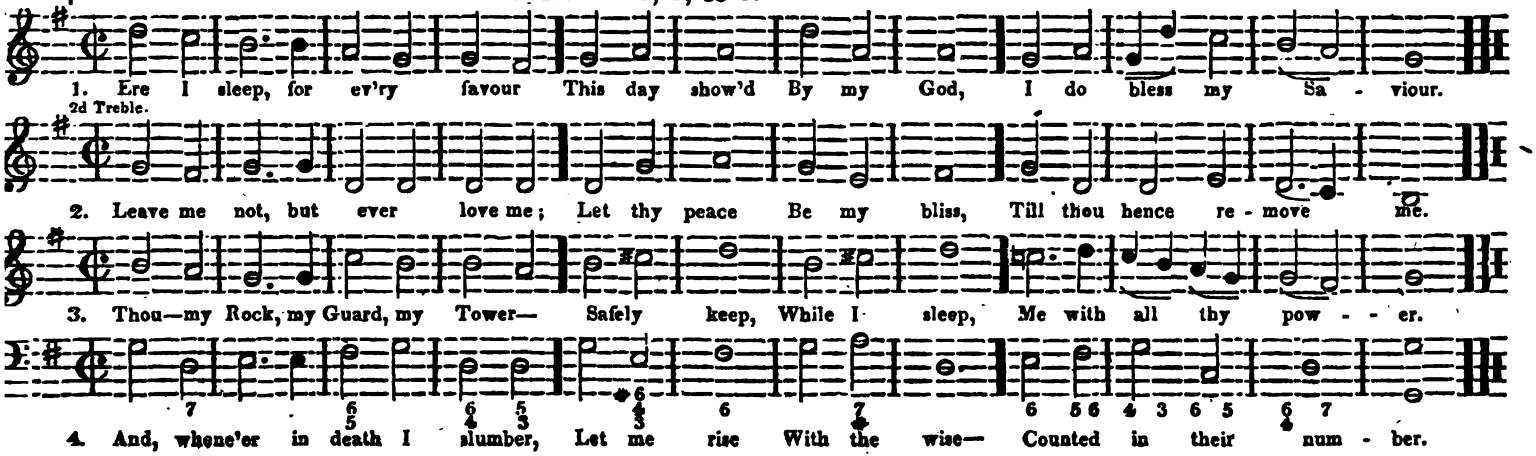

2d Treble.
The Lord is our shepherd, our guardian, and guide; What - ev - er we want, he will kindly provide:
To sheep of his pas - ture his mer - cies abound, His care and pro - tec - tion, his flock will surround.
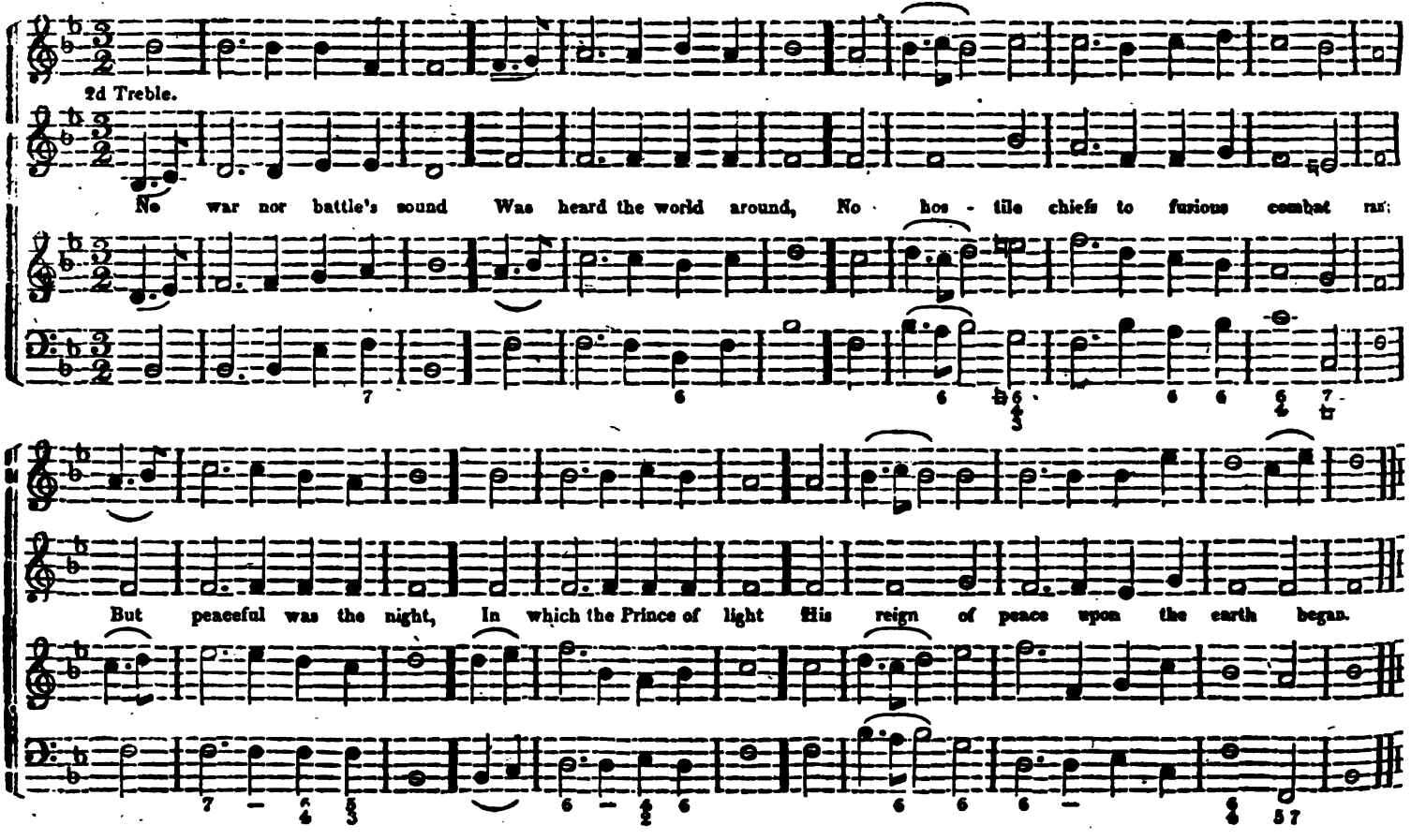
♩ 120. **BERMONDSEY.** 6's & 4's. Milgrove.
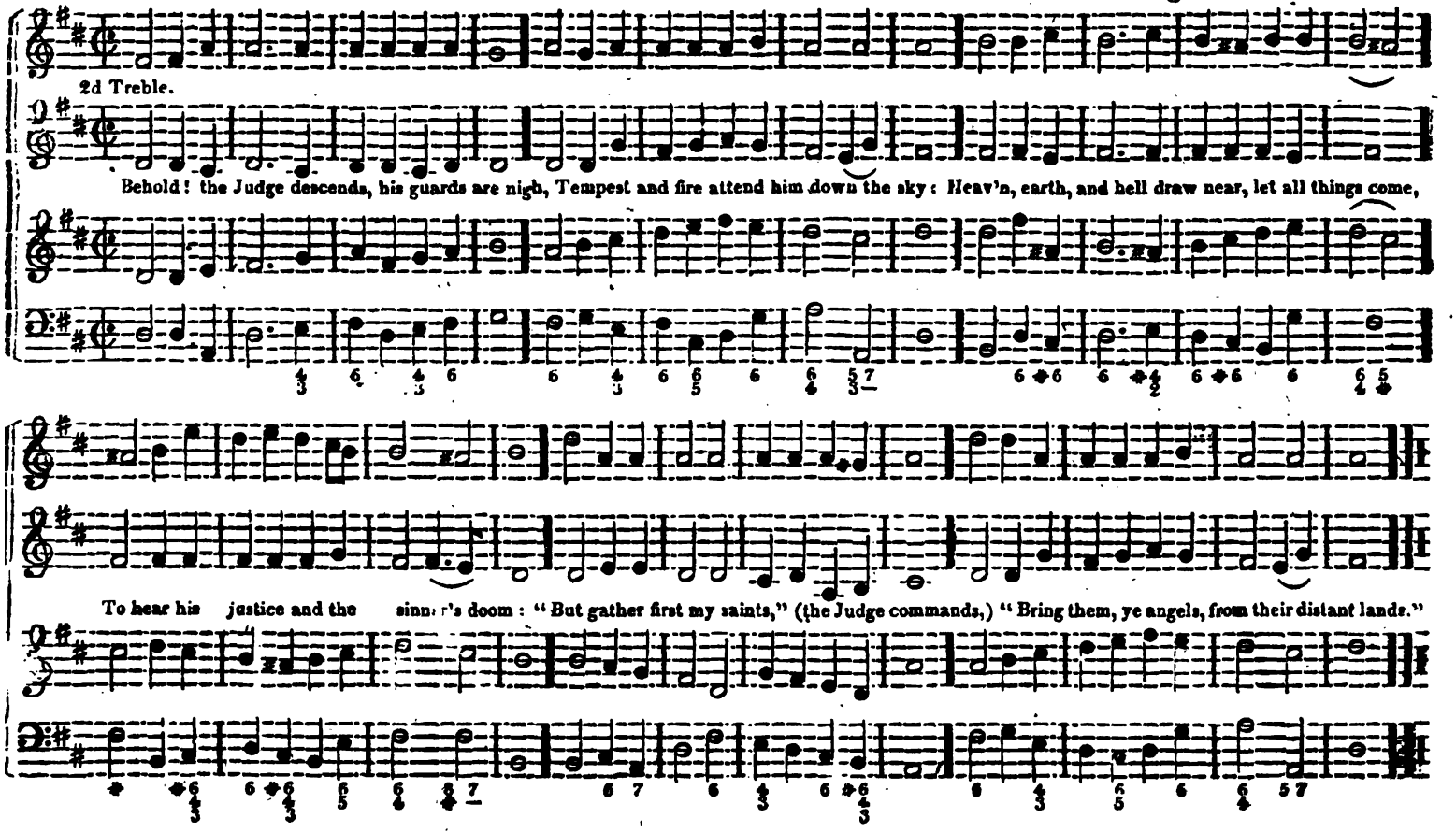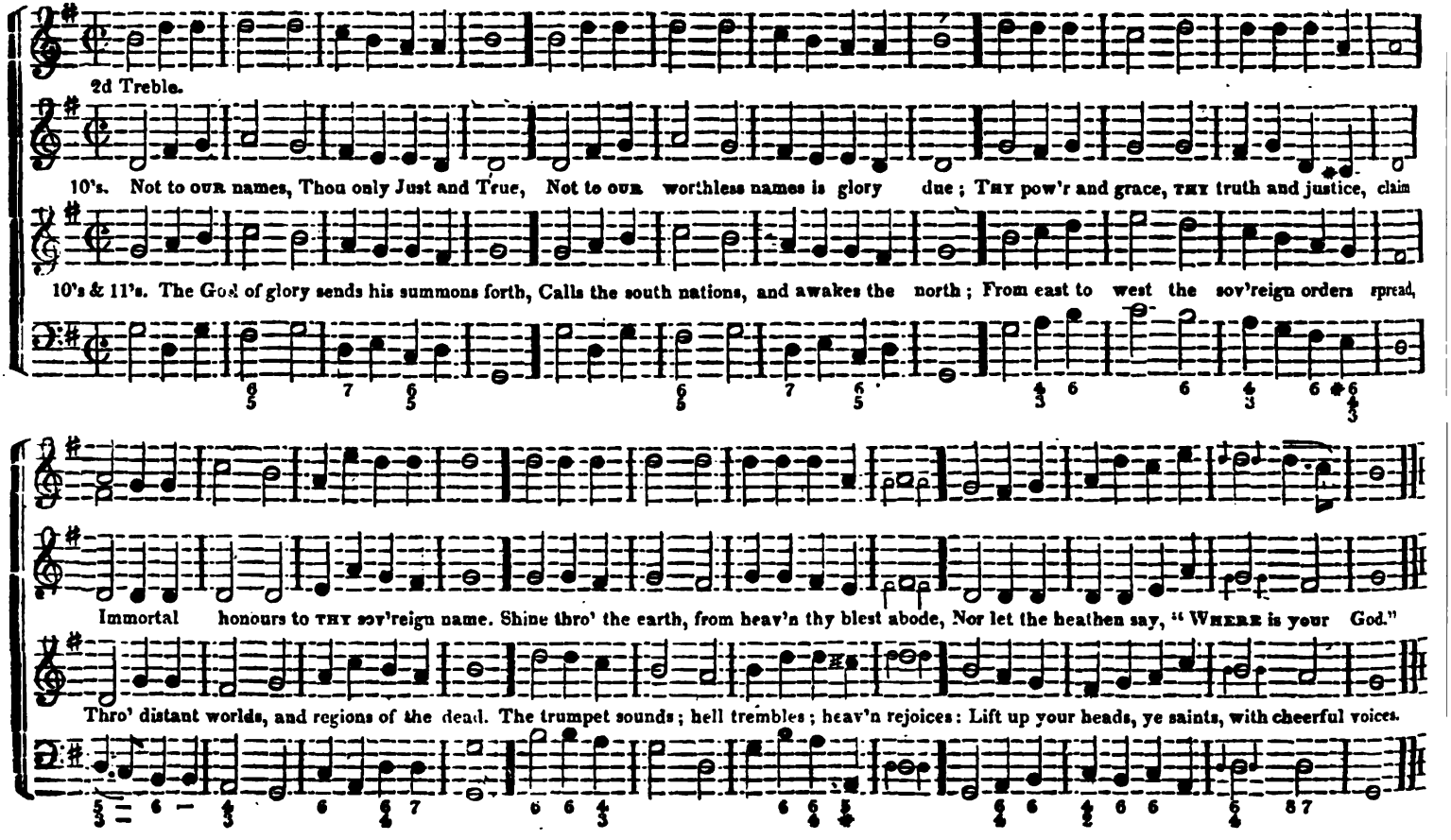




88. AUBURN. 8, 3, & 6.
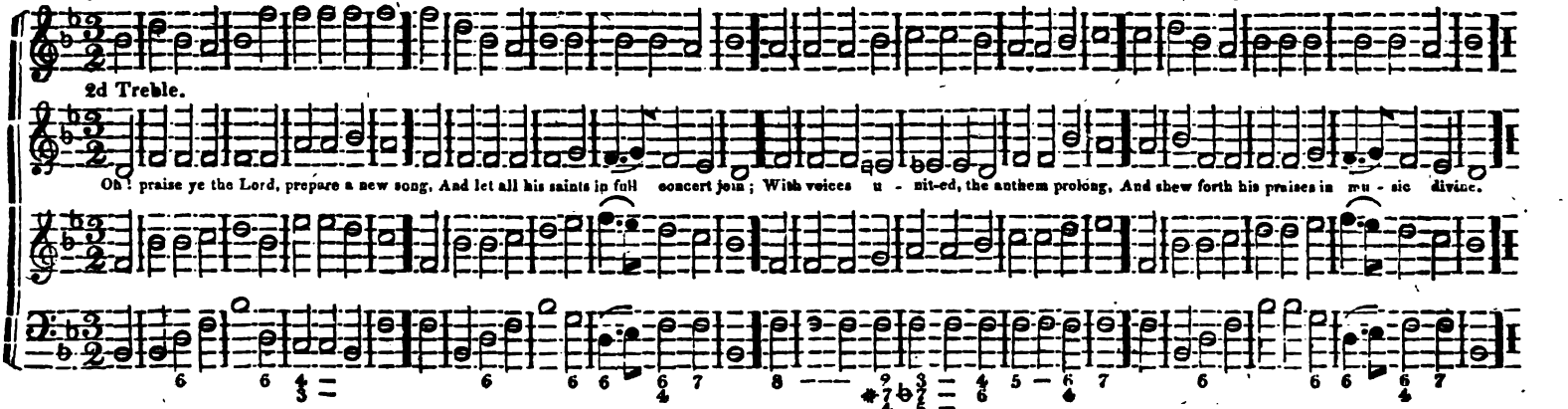



2d Treble.
No war nor battle's sound Was heard the world around, No hos - tile chiefs to furious combat ran;
But peaceful was the night, In which the Prince of light His reign of peace upon the earth began.

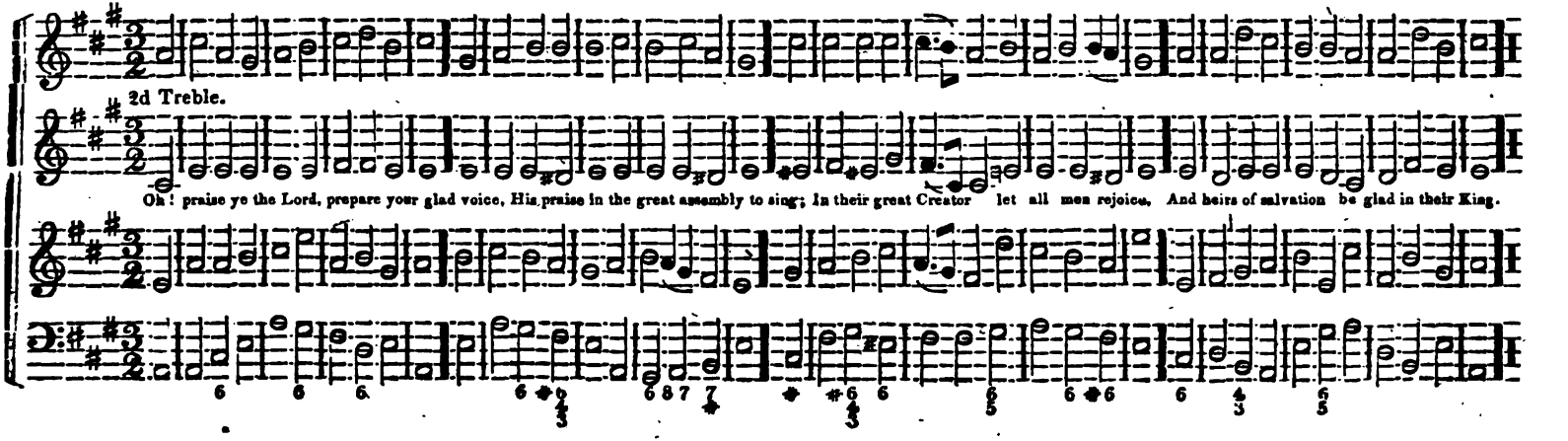

2d Treble.
Behold! the Judge descends, his guards are nigh, Tempest and fire attend him down the sky: Heav'n, earth, and hell draw near, let all things come,
To hear his justice and the sinner's doom: "But gather first my saints," (the Judge commands,) "Bring them, ye angels, from their distant lands."


2d Treble.
10's. Not to our names, Thou only Just and True, Not to our worthless names is glory due; Thy pow'r and grace, thy truth and justice, claim
10's & 11's. The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west the sov'reign orders spread,
Immortal honours to thy sov'reign name. Shine thro' the earth, from heav'n thy blest abode, Nor let the heathen say, "Where is your God."
Thro' distant worlds, and regions of the dead. The trumpet sounds; hell trembles; heav'n rejoices: Lift up your heads, ye saints, with cheerful voices.

112. **LYONS.** 10's & 11's. Haydn.



108. **St. MICHAEL's.** 10's & 11's. Handel.



D. C.

2d Treble.

D. C.

Rise, my soul, stretch out thy wings, Thy better portion trace; Sun and moon and stars decay, Time shall soon this earth remove;
Rise from transitory things, tow'rds heav'n thy native place.

D. C.

Rise, my soul, and haste away, To seats prepar'd above.
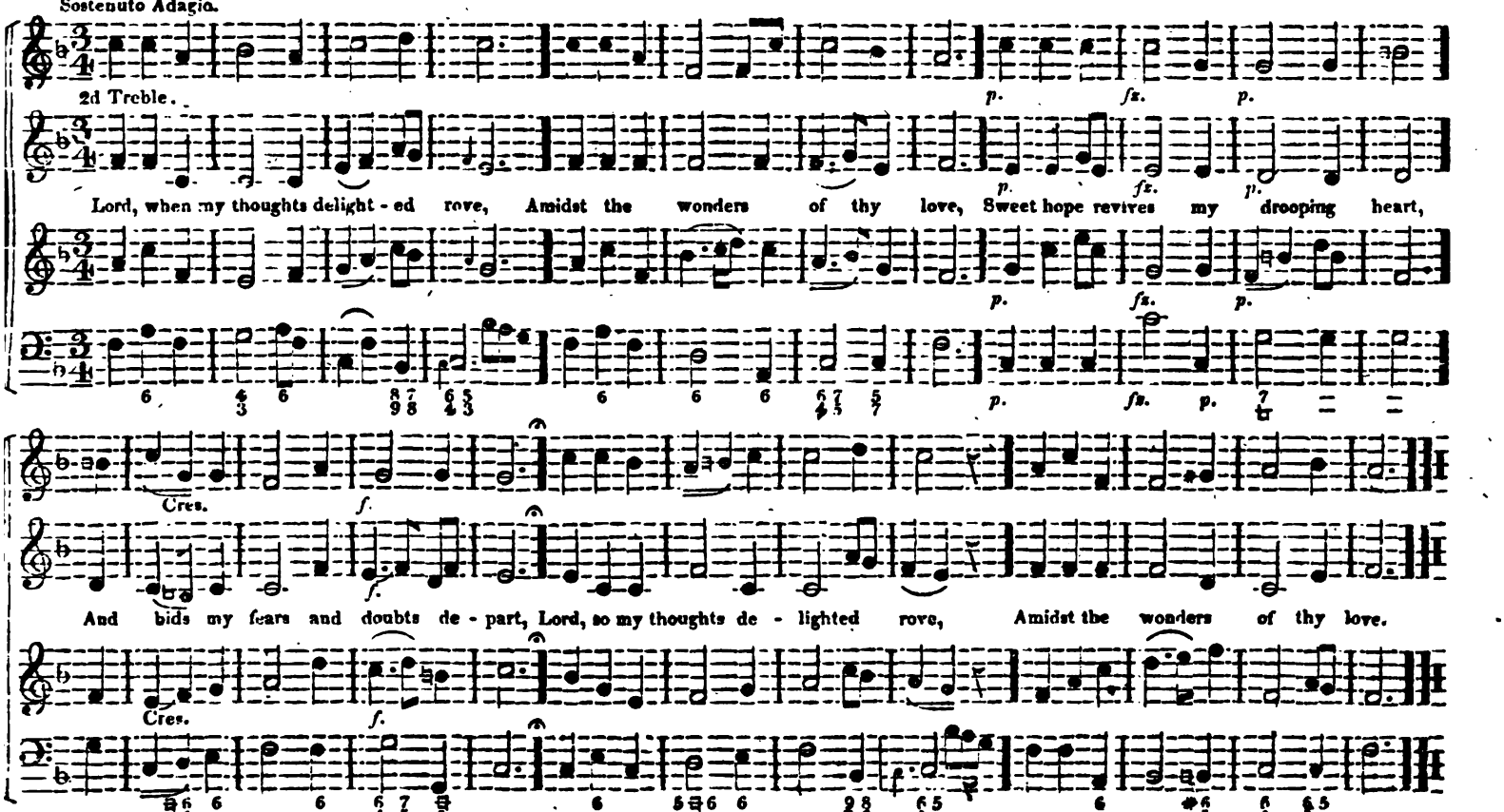
D. C.

* By omitting these two measures, and substituting for them those printed at the end of the staff, the poetical accent will be better accommodated.

80. "The rising morn, the closing day." [VIENNA.] Beethoven.

2d Treble.
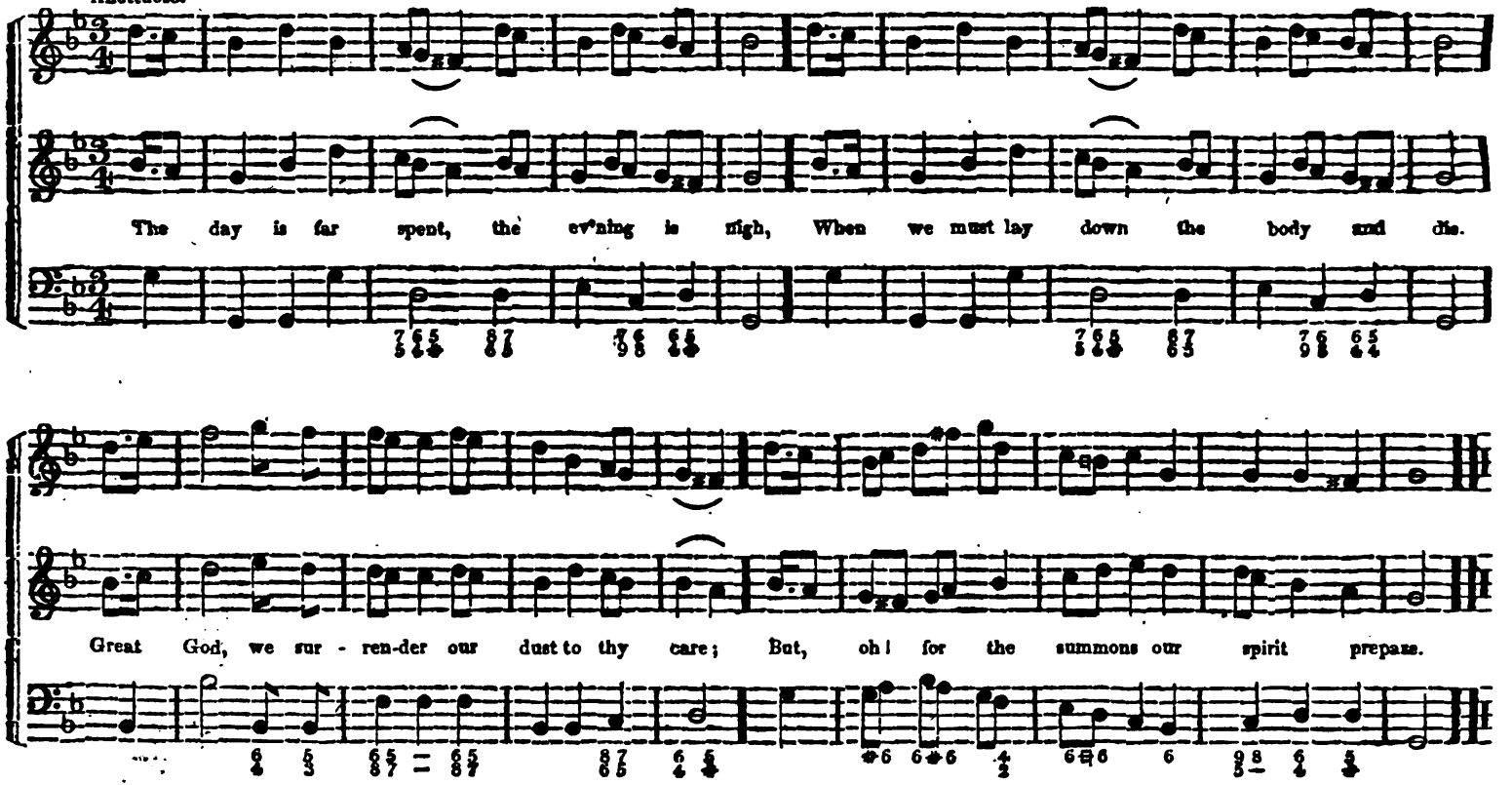
The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, ladies with thy gifts, rejoice.
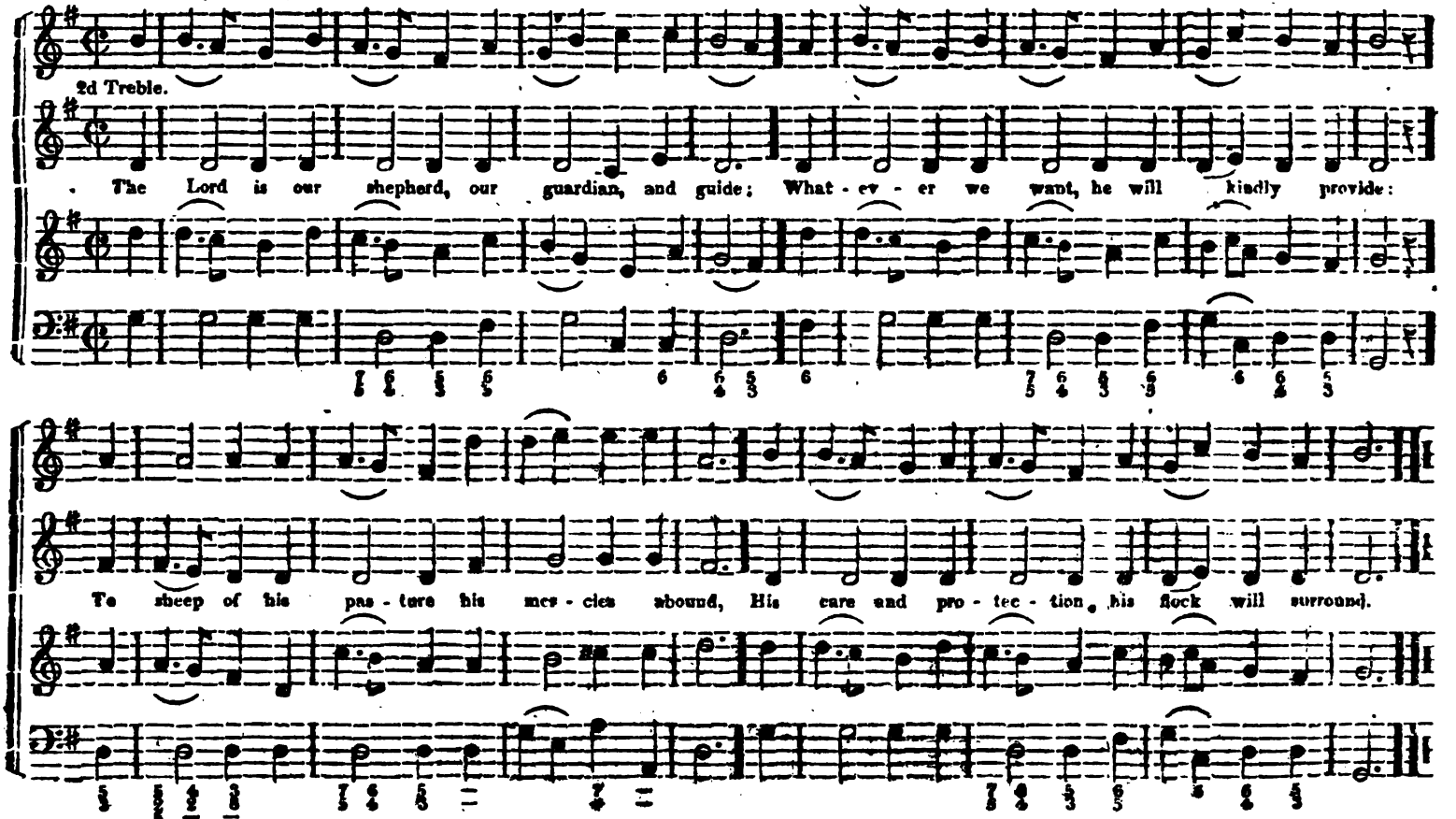

Sostenuto Adagio.
2d Treble.
Lord, when my thoughts delight - ed rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart,
Cres.
And bids my fears and doubts de - part, Lord, so my thoughts de - lighted rove, Amidst the wonders of thy love.
Cres.

96.
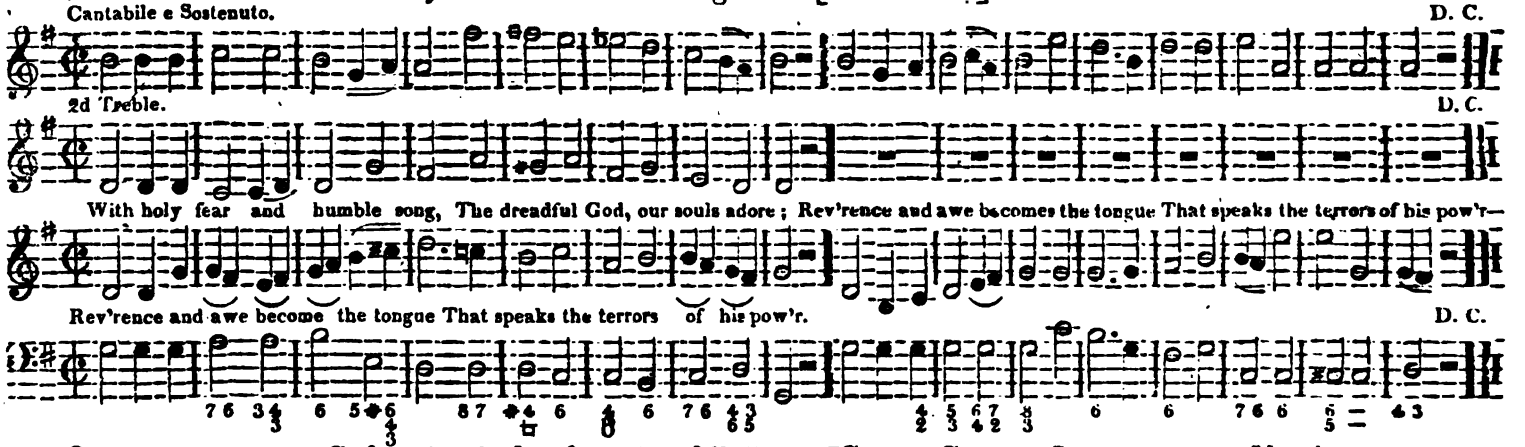
Affettuoso.

HAMILTON. 10's & 11's
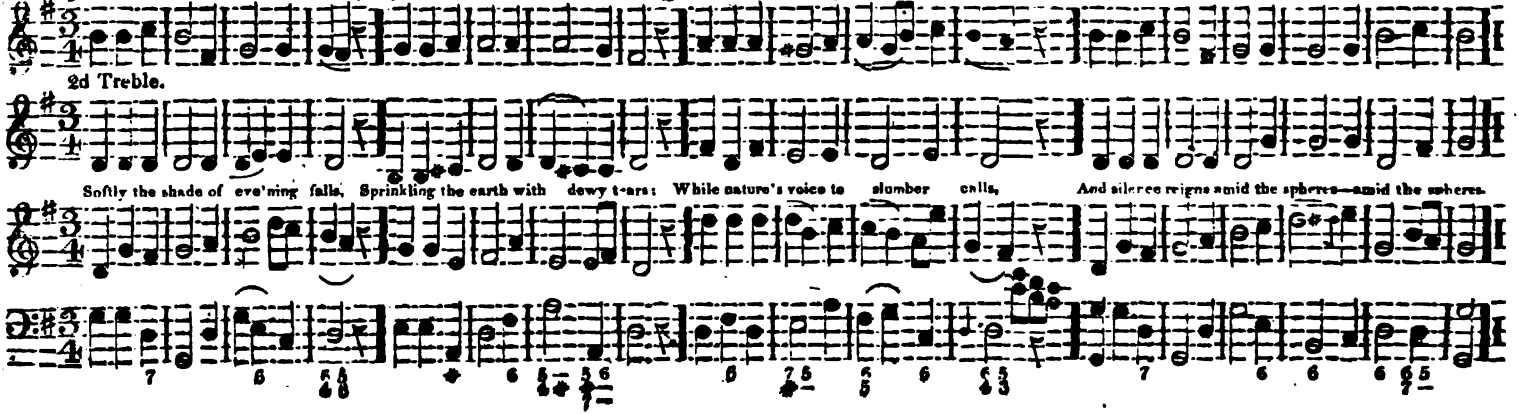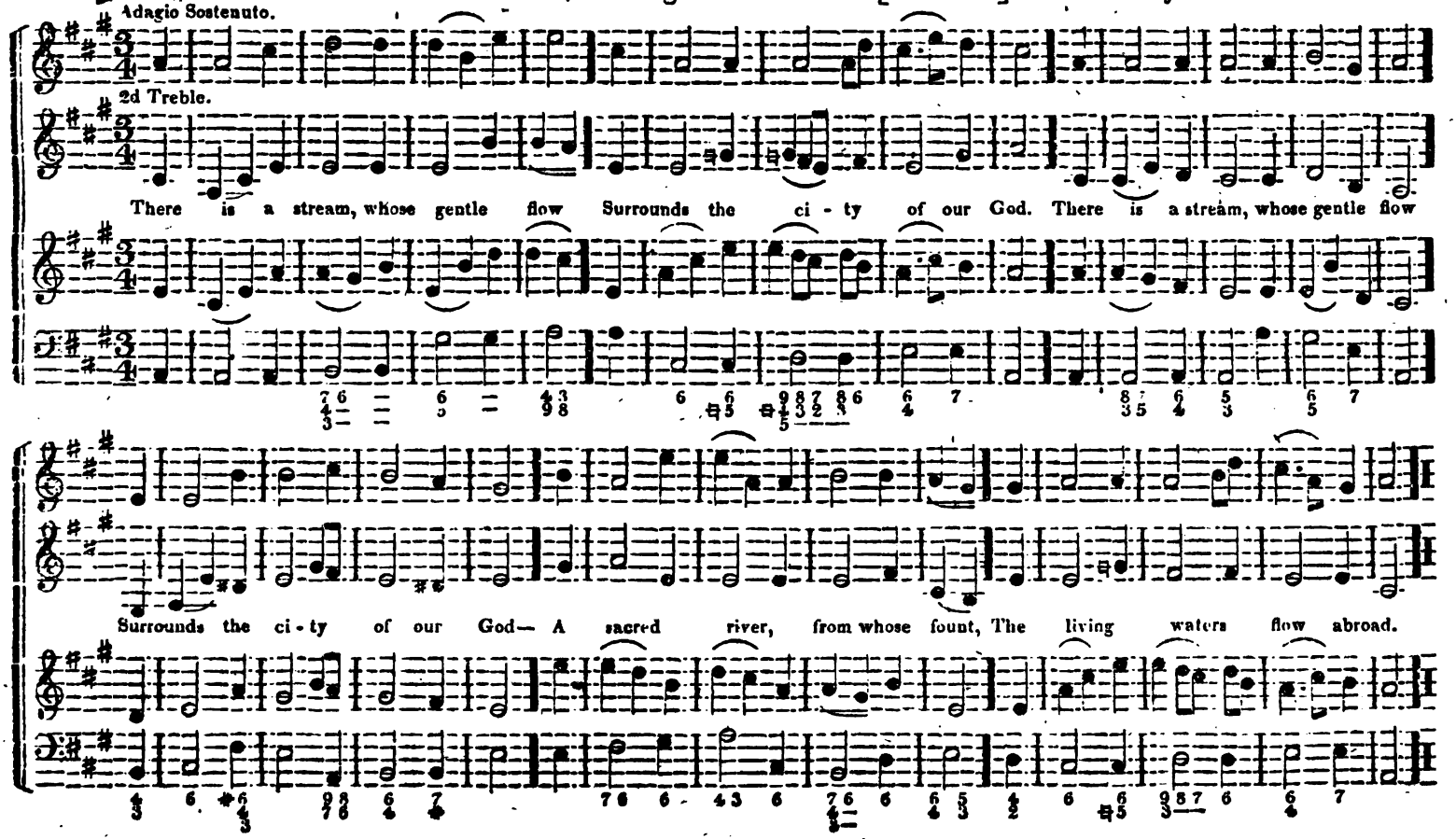



2d Treble.
The Lord is our shepherd, our guardian, and guide; What - ev - er we want, he will kindly provide:
To sheep of his pas - ture his mer - cies abound, His care and pro - tec - tion, his flock will surround.

66. "With holy fear and humble song." [WALTHAM.] Beethoven.
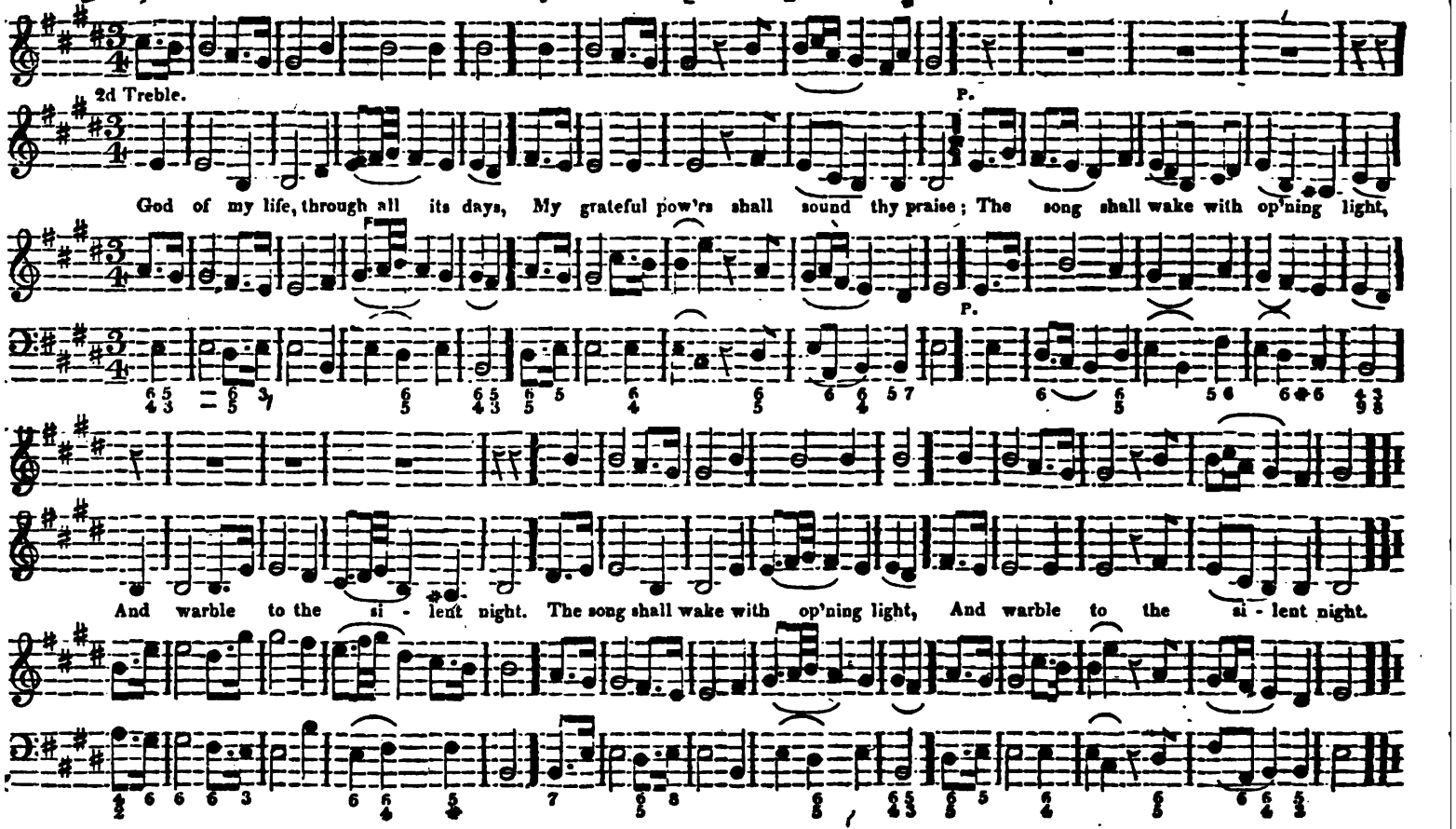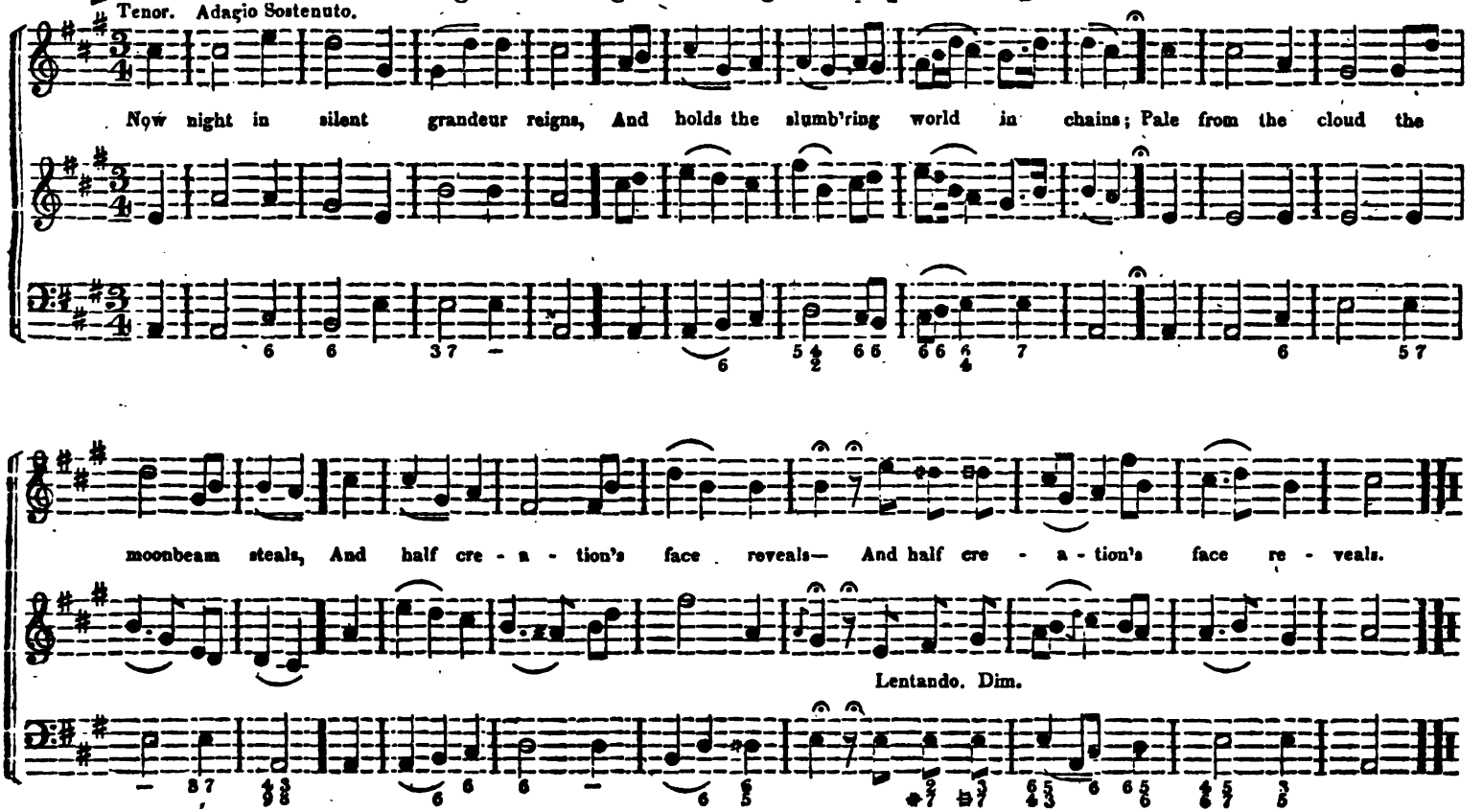


84. "Softly the shade of ev'ning falls." [SOUTH STREET.] Haydn.




Adagio Sostenuto.
2d Treble.
There is a stream, whose gentle flow Surrounds the ci - ty of our God. There is a stream, whose gentle flow
Surrounds the ci - ty of our God— A sacred river, from whose fount, The living waters flow abroad.

88. "God of my life." [Music.] Dr. Arne.




Tenor. Adagio Sostenuto.
Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the
moonbeam steals, And half cre - a - tion's face reveals— And half cre - a - tion's face re - veals.
Lentando. Dim.
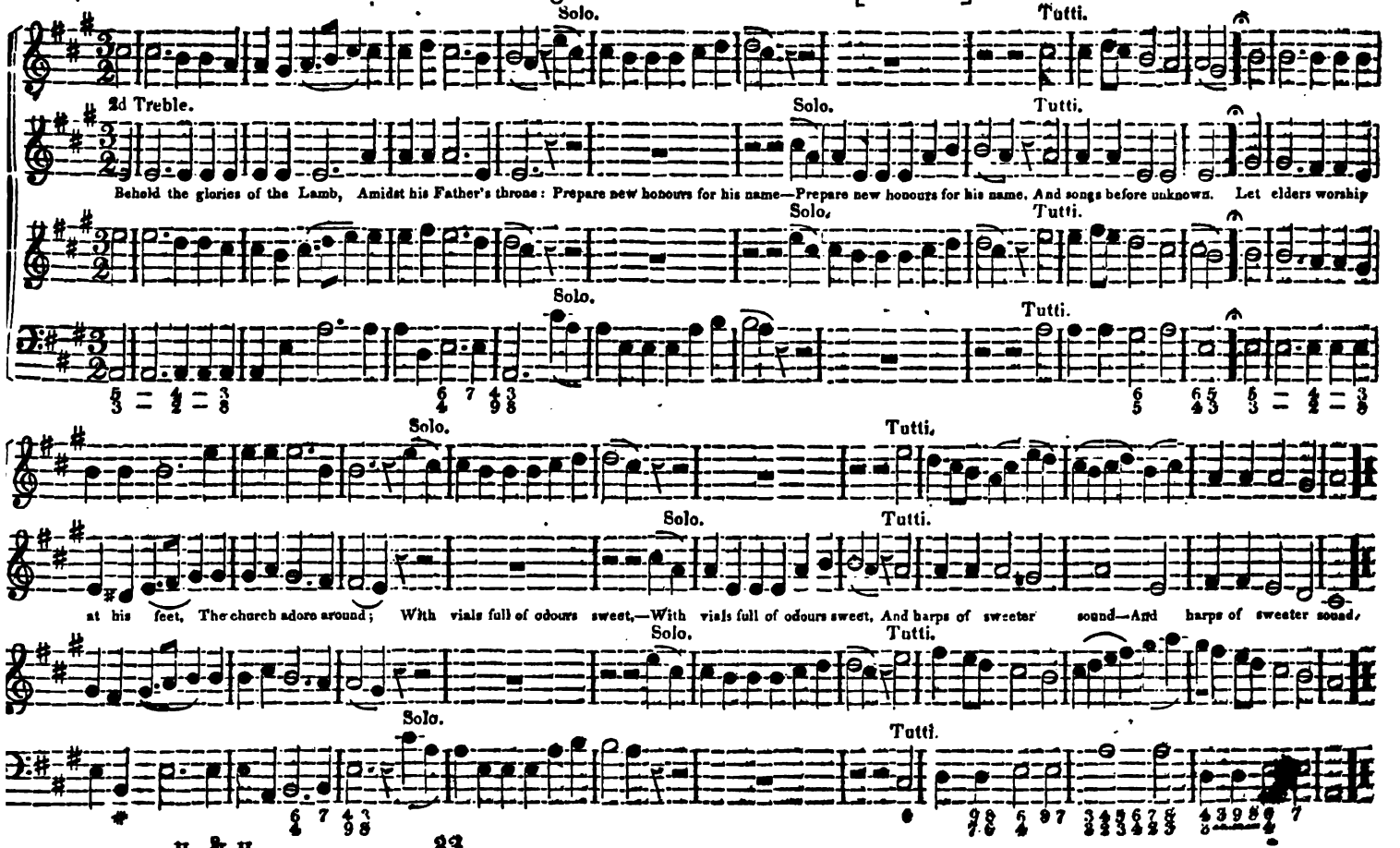
80. "My God, the steps of pious men." [DUNGENESS.] Mozart.

Adagio Sostenuto.
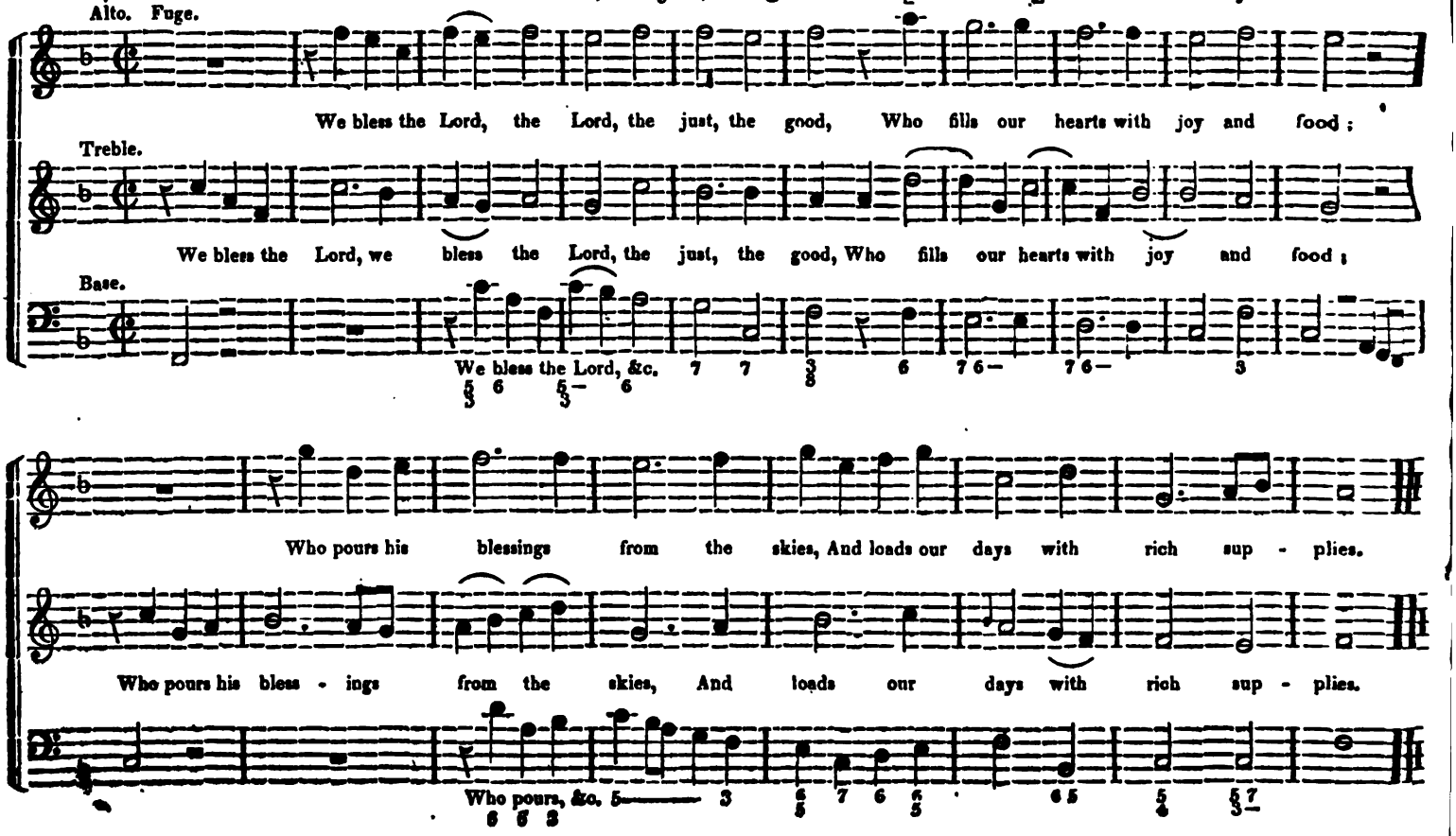
2d Treble.
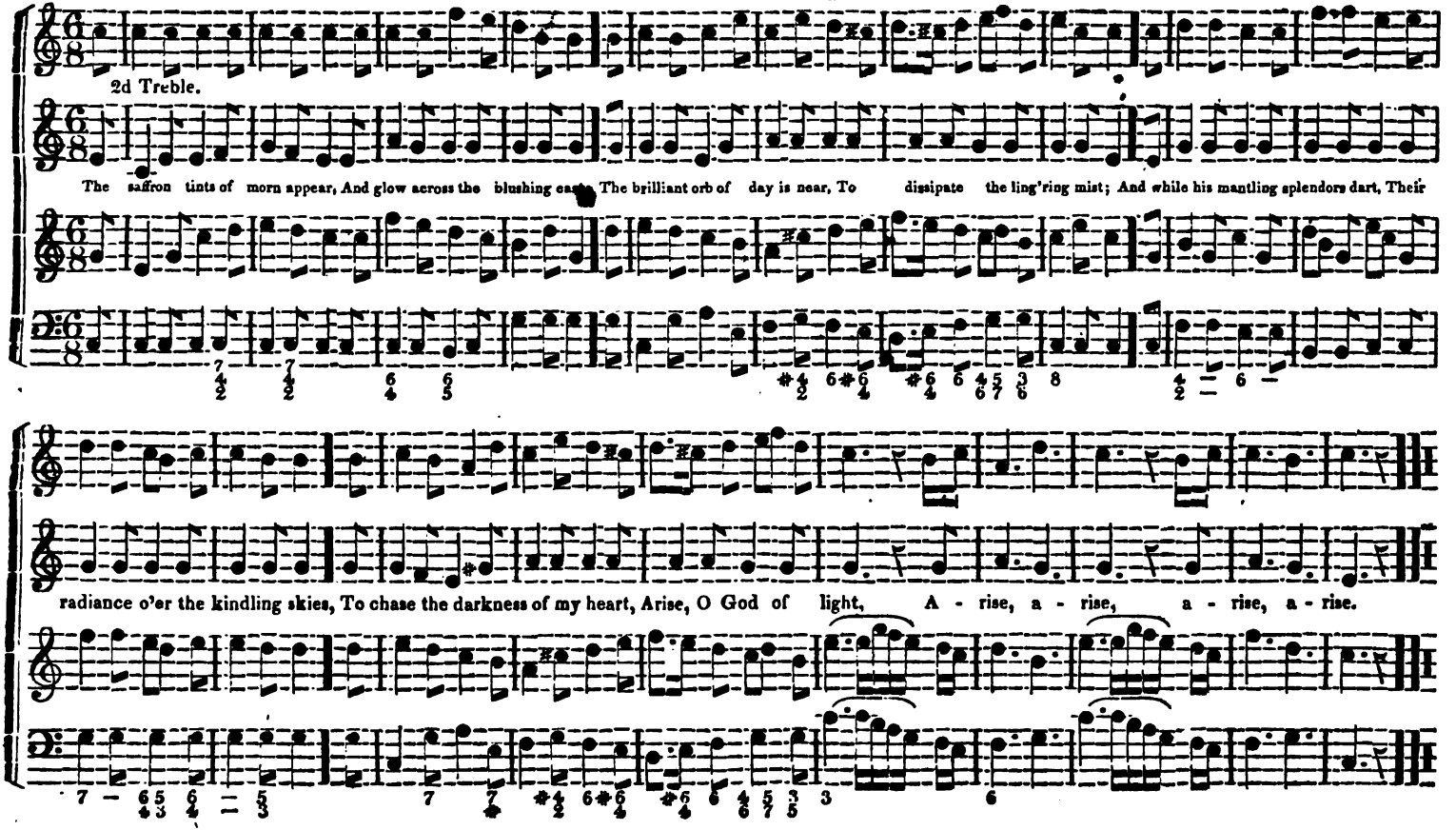
My God, the steps of pious men, Are order'd by thy will; Though they should fall, they rise again, Thy hand supports them still.

The Lord delights to see their ways, Their virtue he approves; He'll ne'er deprive them of his grace, Nor leave the man he loves.


Solo.
Tutti.
2d Treble.
Solo.
Tutti.
Behold the glories of the Lamb, Amidst his Father's throne: Prepare new honours for his name—Prepare new honours for his name, And songs before unknown. Let elders worship
Solo.
Tutti.
Solo.
Tutti.
Solo.
Tutti.
at his feet, The church adore around; With vials full of odours sweet,—With vials full of odours sweet, And harps of sweeter sound—And harps of sweeter sound,
Solo.
Tutti.
Solo.
Tutti.
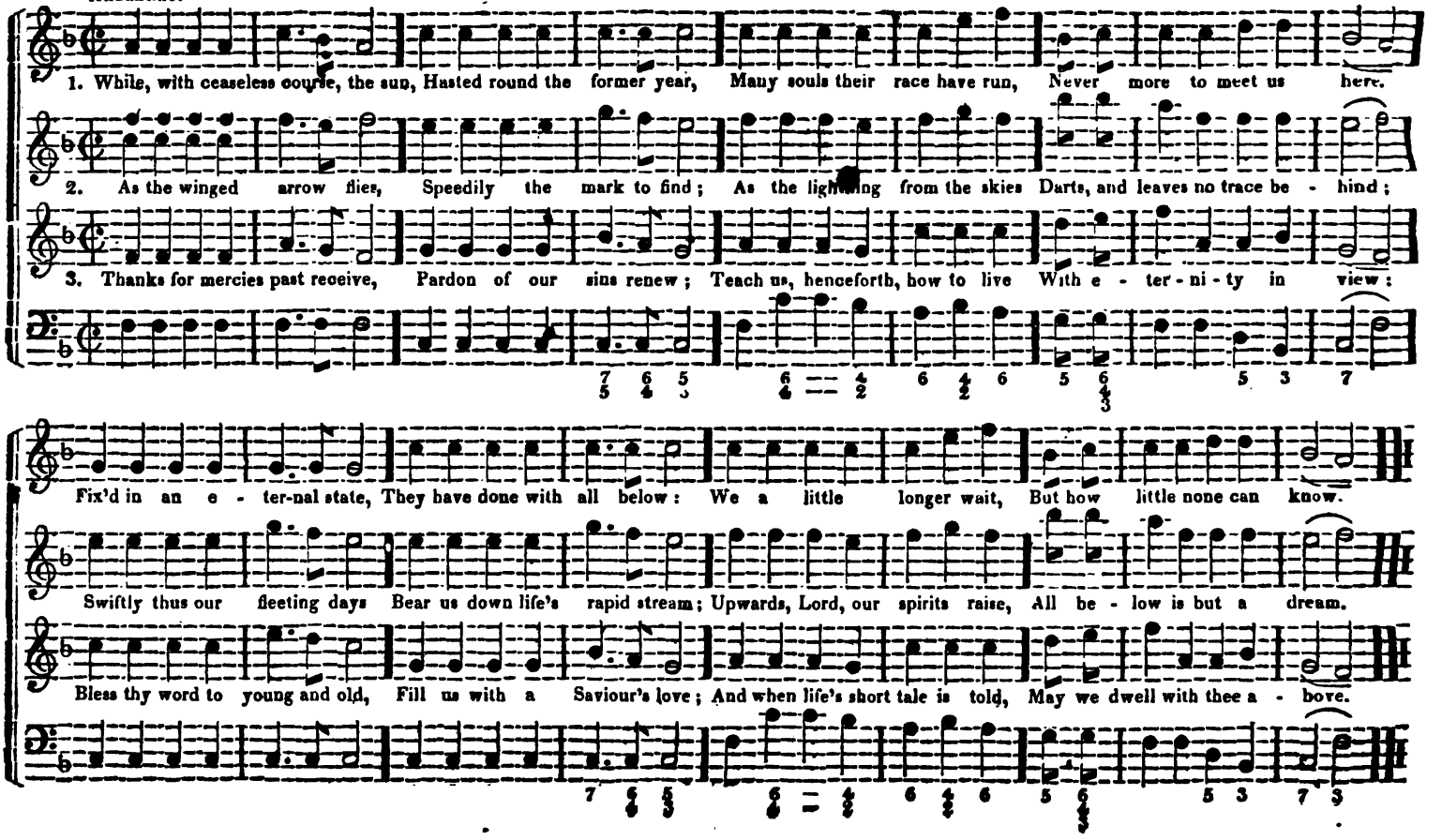
112. "We bless the Lord, the just, the good." [NEWARK.] Stanley.




2d Treble.
The saffron tints of morn appear, And glow across the blushing east, The brilliant orb of day is near, To dissipate the ling'ring mist; And while his mantling splendors dart, Their
radiance o'er the kindling skies, To chase the darkness of my heart, Arise, O God of light, A - rise, a - rise, a - rise, a - rise.

66. "While with ceaseless course the sun." [BENEVENTO.] Webbe.

Andantino.



Andante.

1. Safely thro' another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to - day:

2d Treble.

2. While we seek supplies of grace, Thro' the dear Redeemer's name; Show thy reconciling face—Take a - way our sin and shame:

3. Here we come thy name to praise, Let us feel thy presence near; May thy glory meet our eyes, While we in thy house appear:

4. May the gospel's joyful sound, Conquer sinners, comfort saints; Make the fruits of grace abound; Bring re - lief from all complaints:
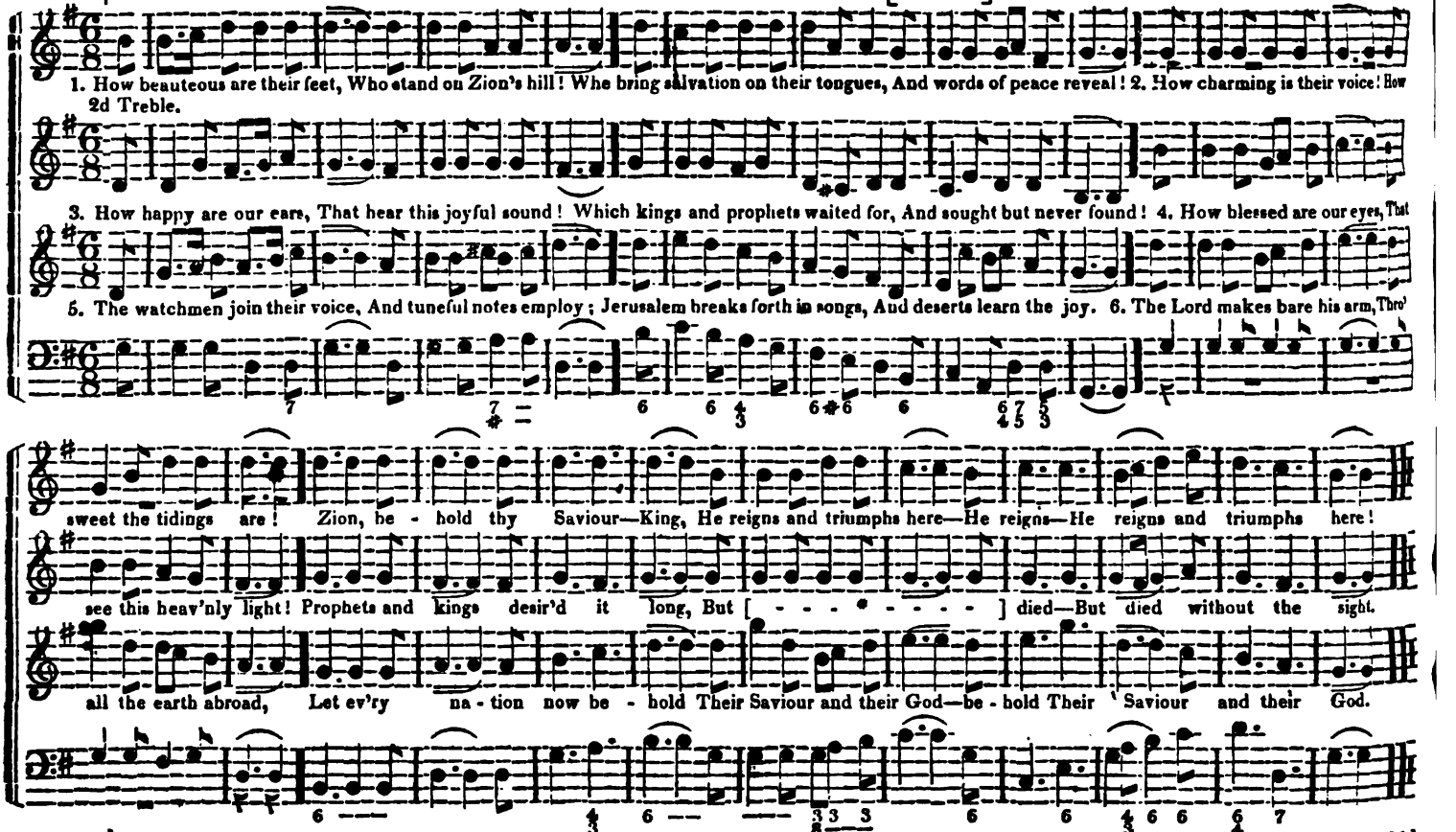
Soli. Tutti.

Day of all the week the best; Emblem of e - ter - nal rest—Day of all the week the best; Emblem of e - ter-nal rest:

From our worldly cares set free, May we rest this day in thee—From &c.

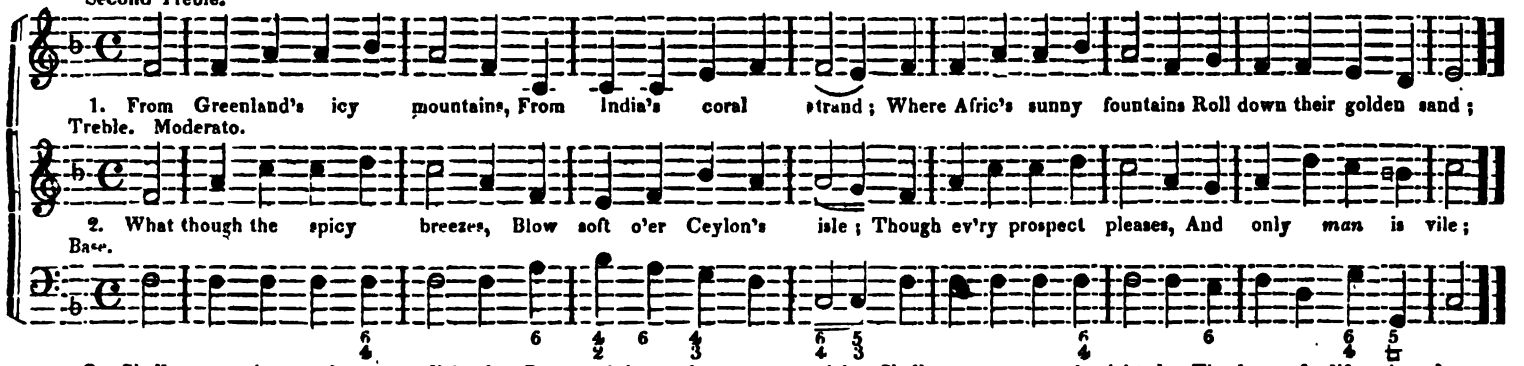
Here af - ford us, Lord, a taste, Of our ev - er - last-ing feast—Here &c.

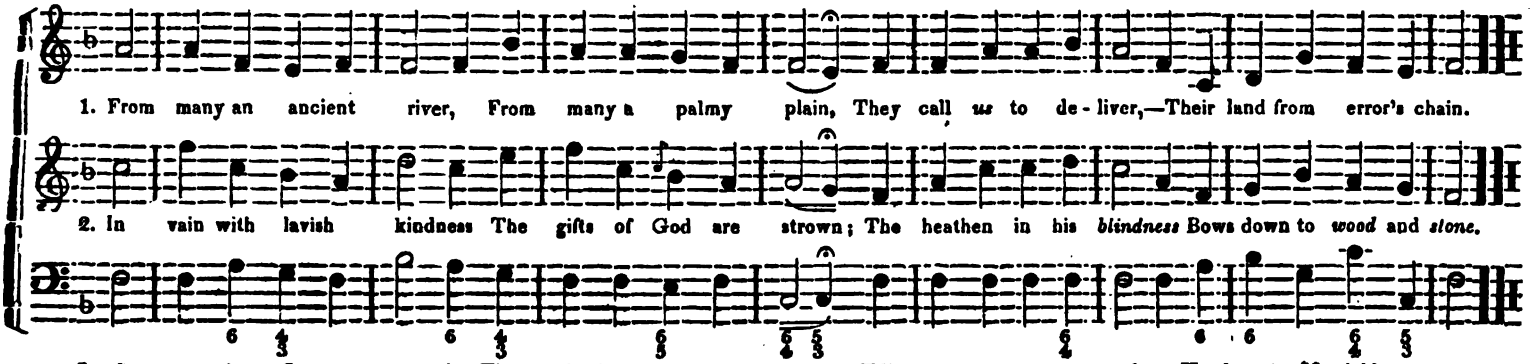
Thus let all our Sabbaths prove, Till we join the church a - bove—Thus &c.



The first two lines of the 2d and 4th stanzas should be sung as a Duet by Treble voices. In the 4th stanza omit the two measures between the brackets, [ ] so as to avoid a repetition of the line "But died without the sight;" and let this line be sung slow and soft.

Second Treble.





120. "O praise the Lord." [ANTHEM.] Handel.

Moderato Maestoso.

2d Treble.

O praise the Lord with one consent, O praise the Lord with one consent, And magnify his name, Praise the Lord with one consent, and magnify his name.

160.
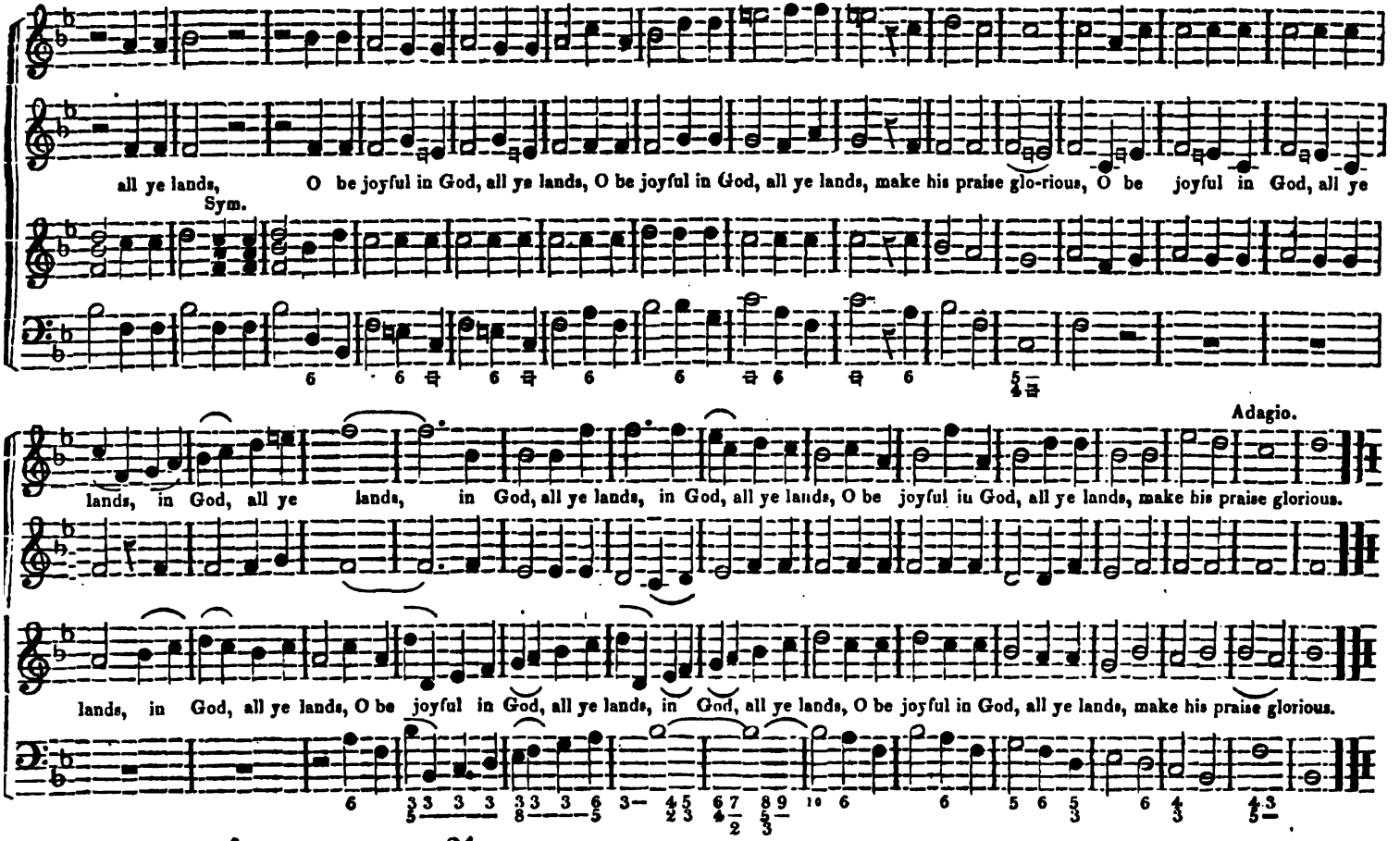
Allegro. Staccato. F.

Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.

Let all the servants of the Lord, His worthy praise, his worthy, worthy praise proclaim. O be joyful in God, all ye lands, O be joyful in God, all ye lands,
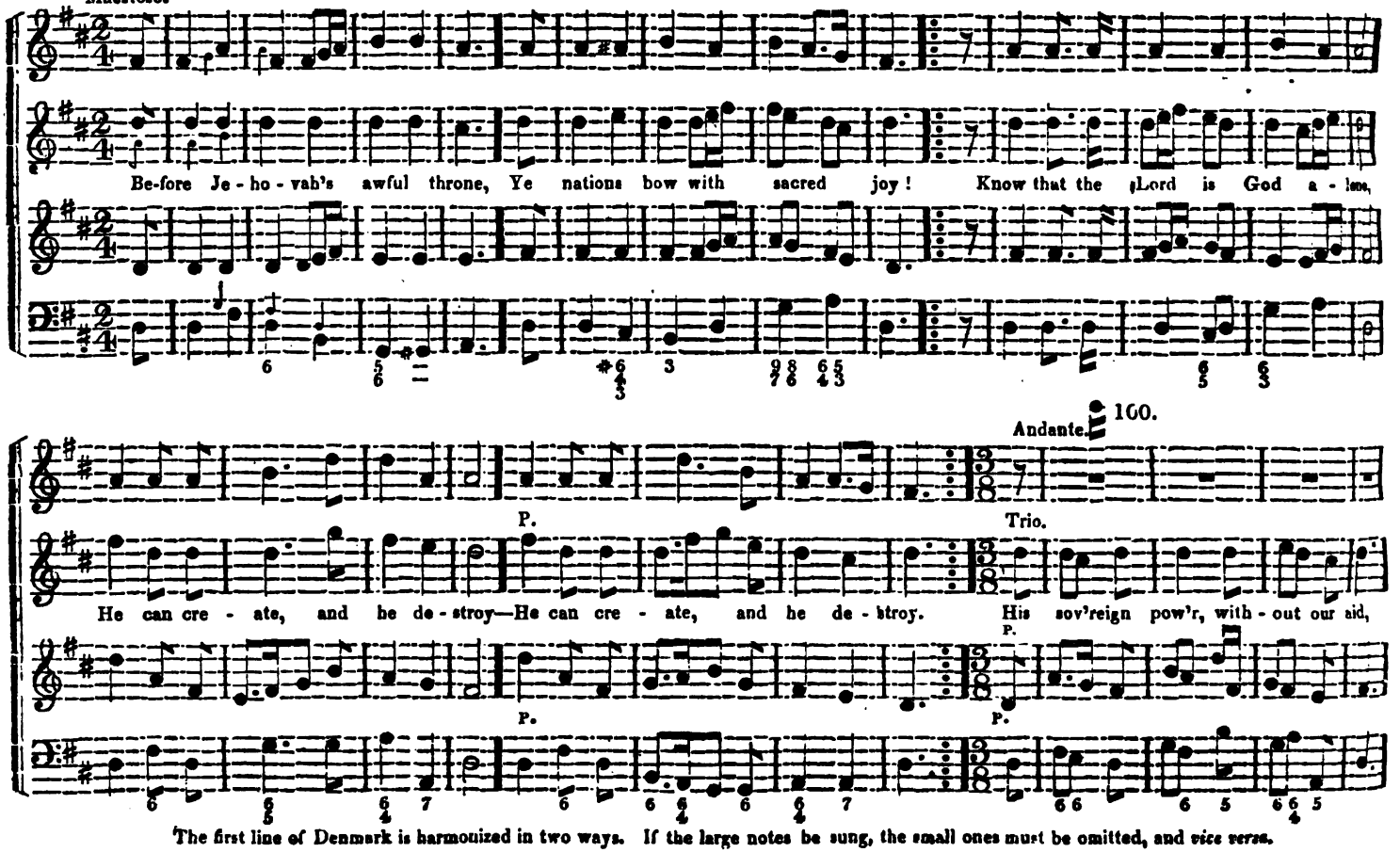
Sym.

Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.
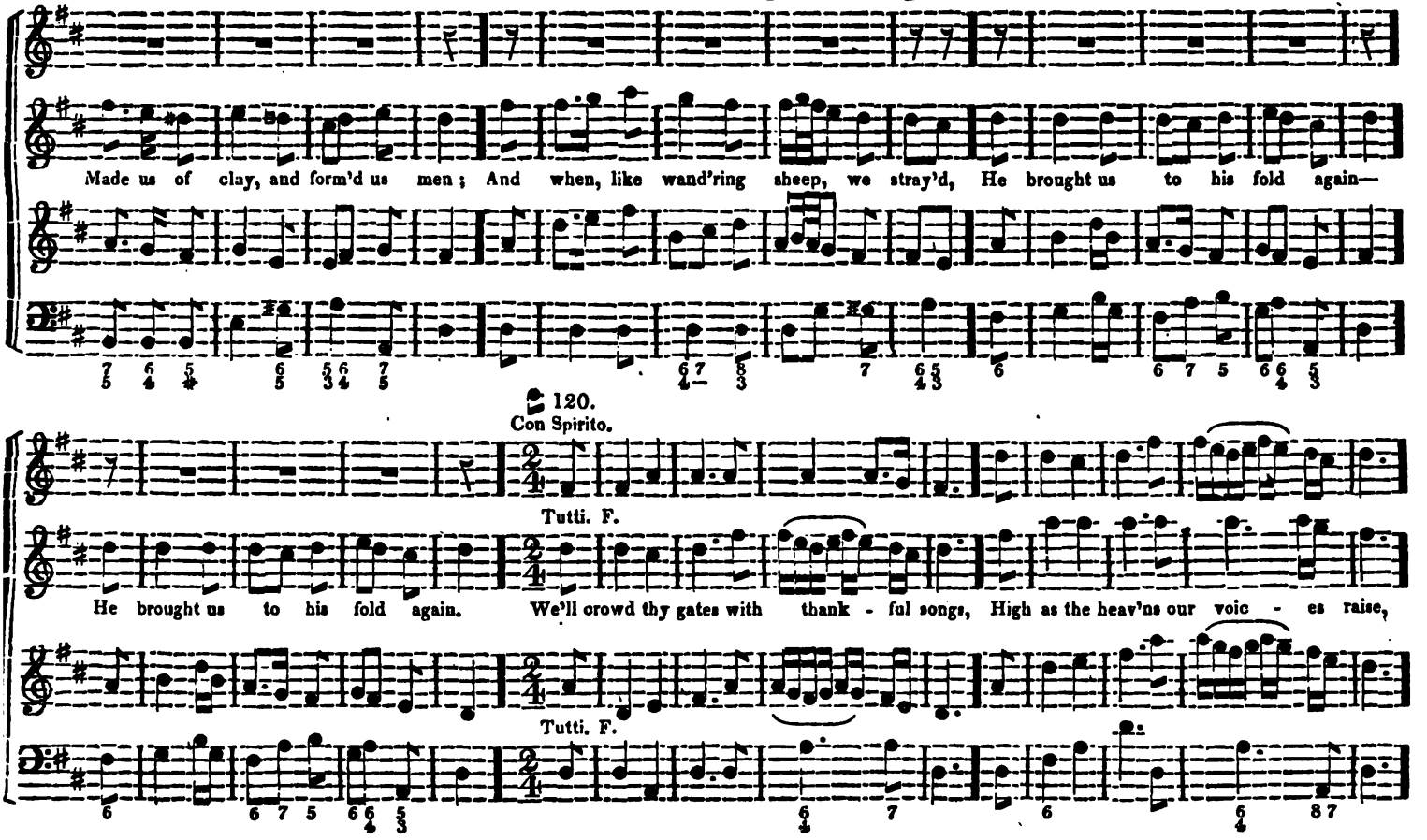

all ye lands, O be joyful in God, all ye lands, O be joyful in God, all ye lands, make his praise glo-rious, O be joyful in God, all ye
Sym.
Adagio.
lands, in God, all ye lands, in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, make his praise glorious.
lands, in God, all ye lands, O be joyful in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, make his praise glorious.
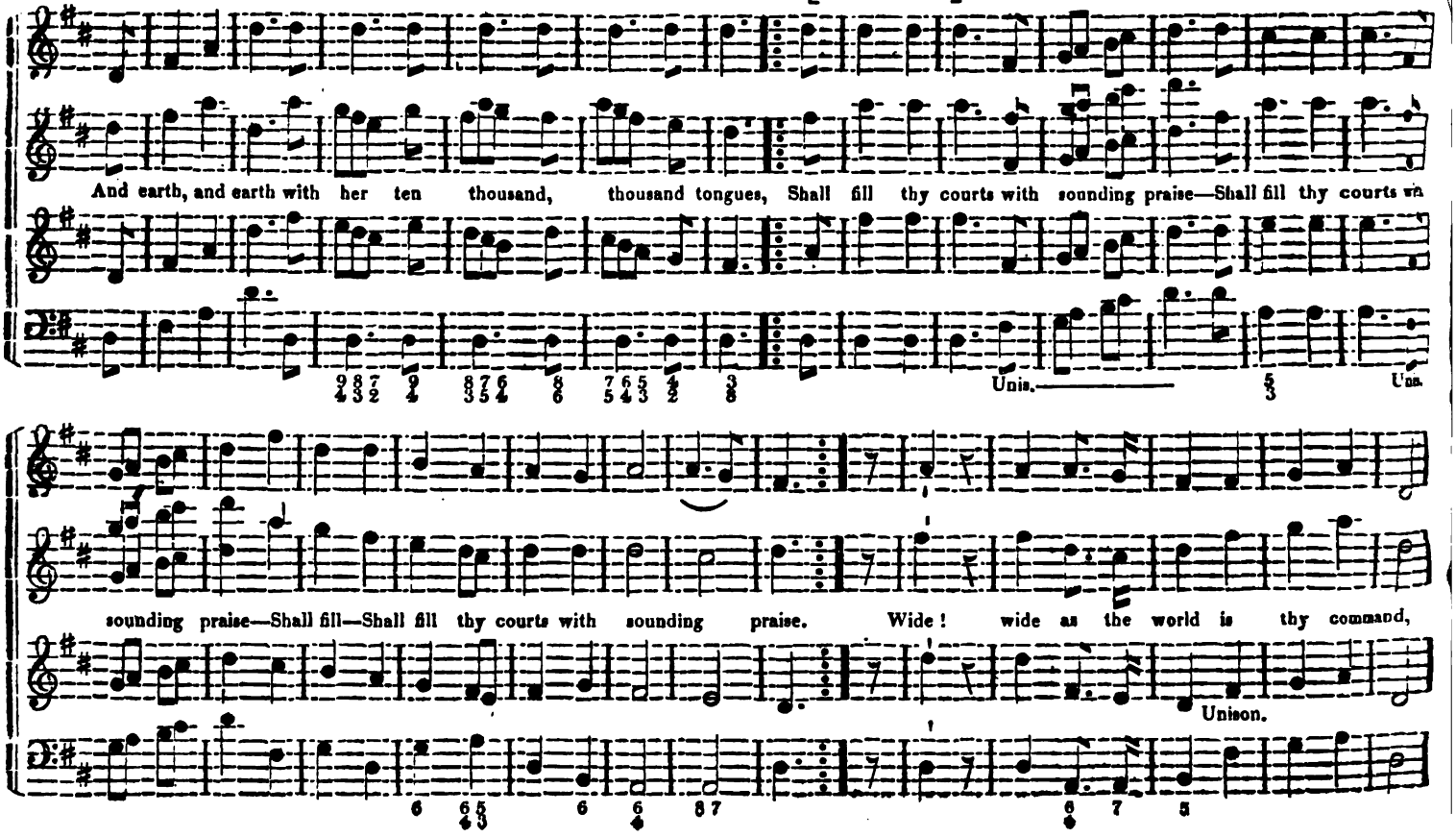
100. "Before Jehovah's awful throne." [DENMARK.] Dr. Madan.
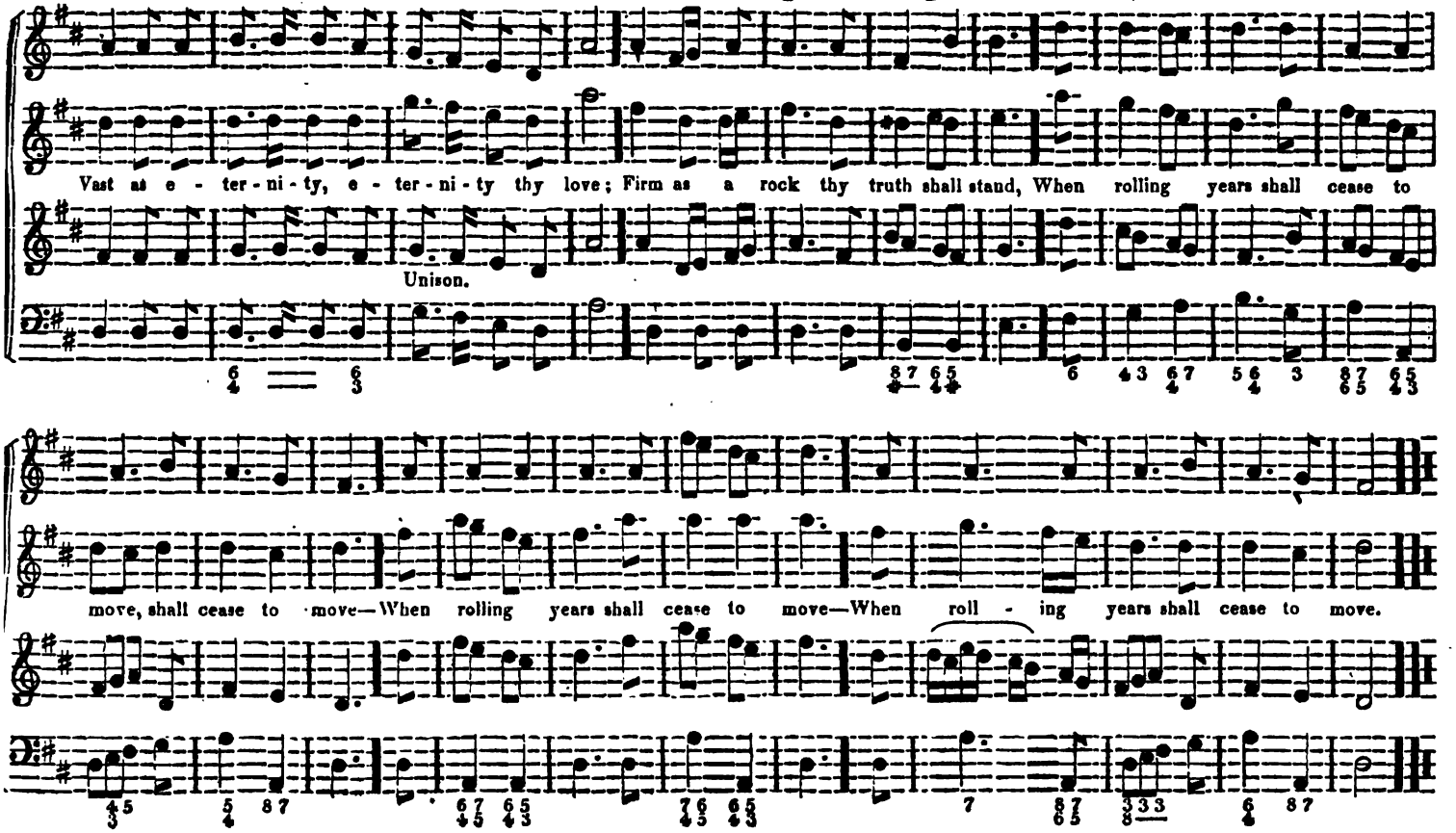
Maestoso.



The first line of Denmark is harmonized in two ways. If the large notes be sung, the small ones must be omitted, and *vice versa*.
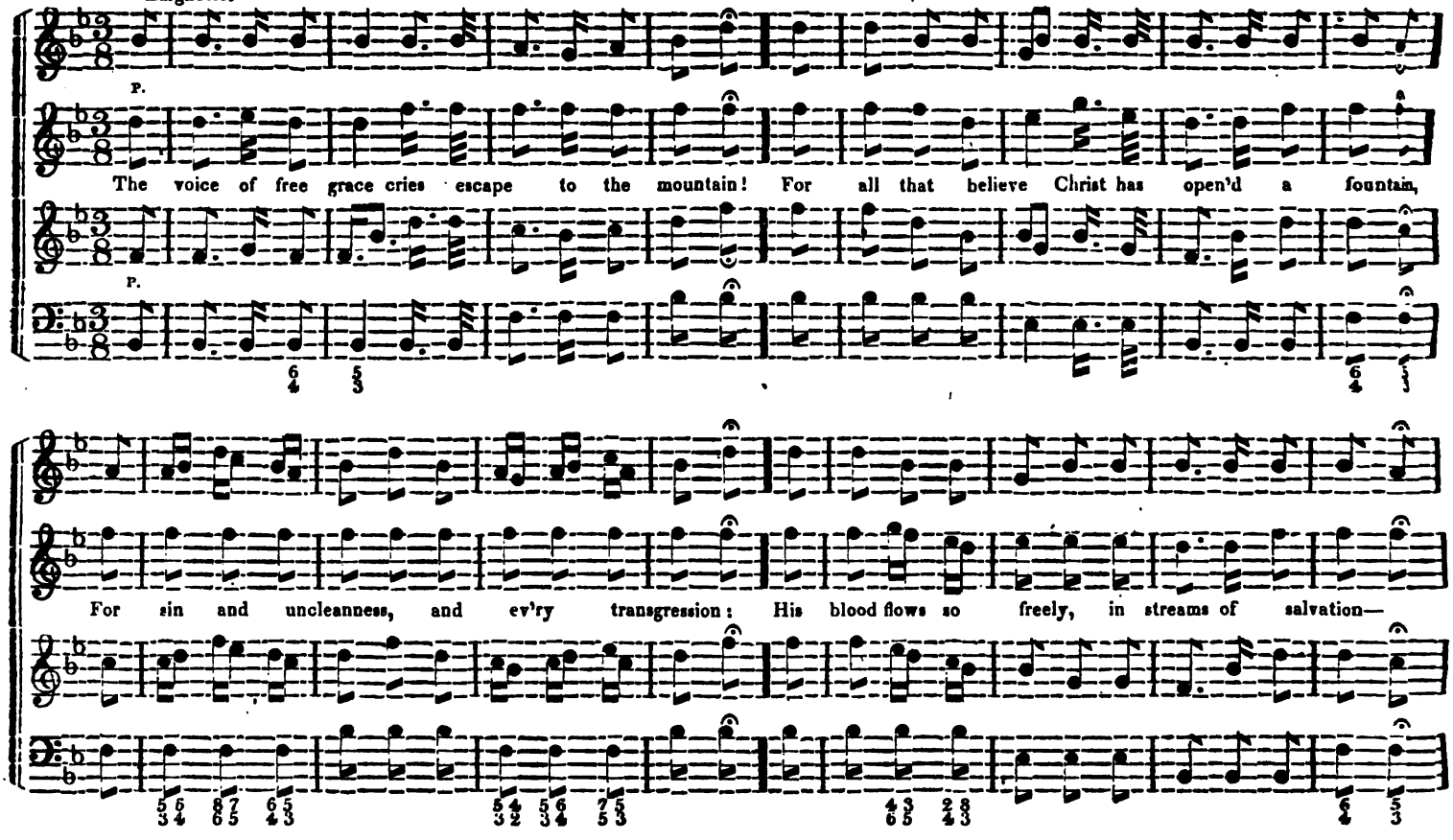

Made us of clay, and form'd us men; And when, like wand'ring sheep, we stray'd, He brought us to his fold again—
120.
Con Spirito.
Tutti. F.
He brought us to his fold again. We'll crowd thy gates with thank - ful songs, High as the heav'ns our voic - es raise,
Tutti. F.


And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise—Shall fill thy courts wi
Unis.
Uns.
sounding praise—Shall fill—Shall fill thy courts with sounding praise. Wide! wide as the world is thy command,
Unison.
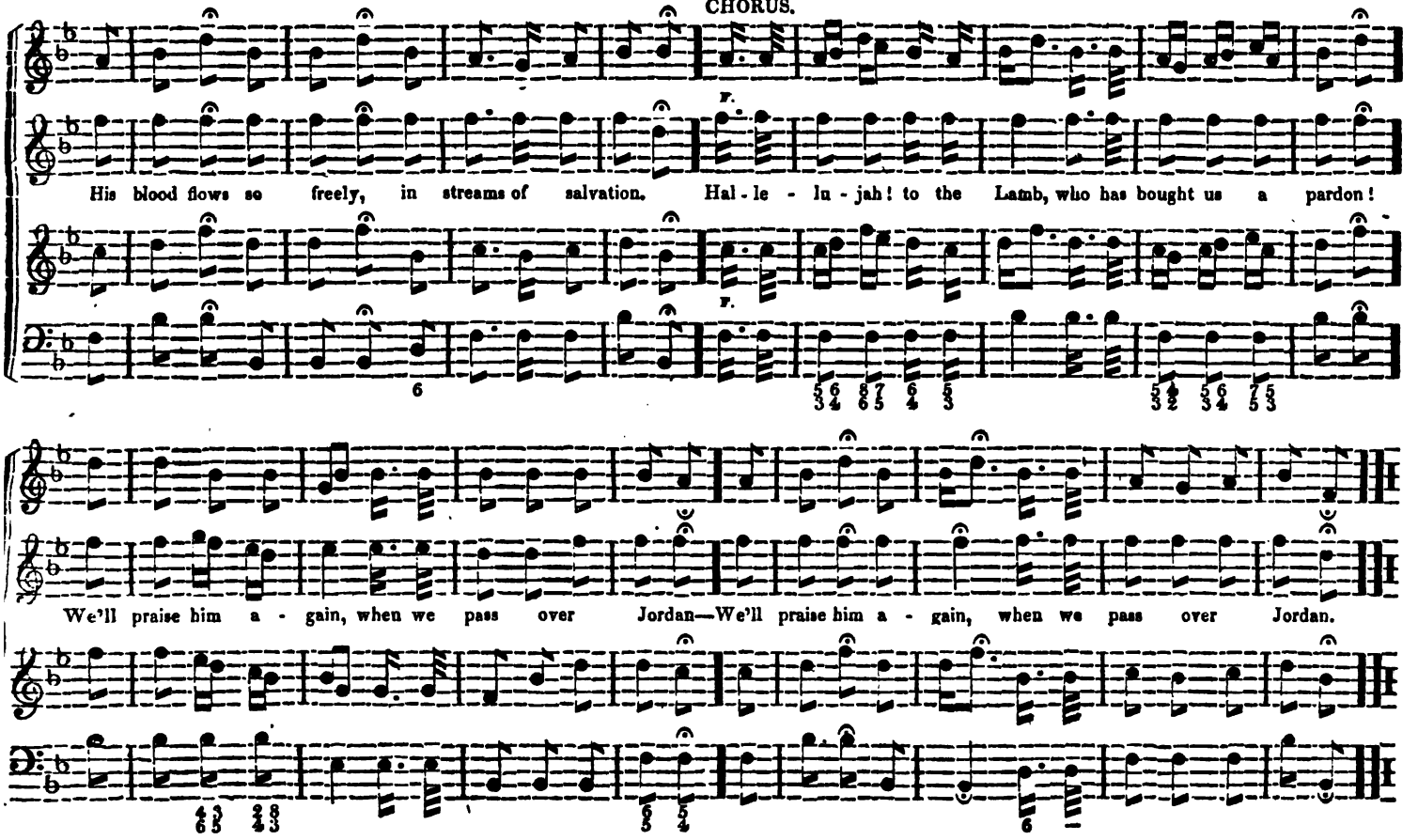

Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When rolling years shall cease to
Unison.
move, shall cease to move—When rolling years shall cease to move—When roll - ing years shall cease to move.

102. "The voice of free grace." [SCOTLAND.] Dr. Clark.
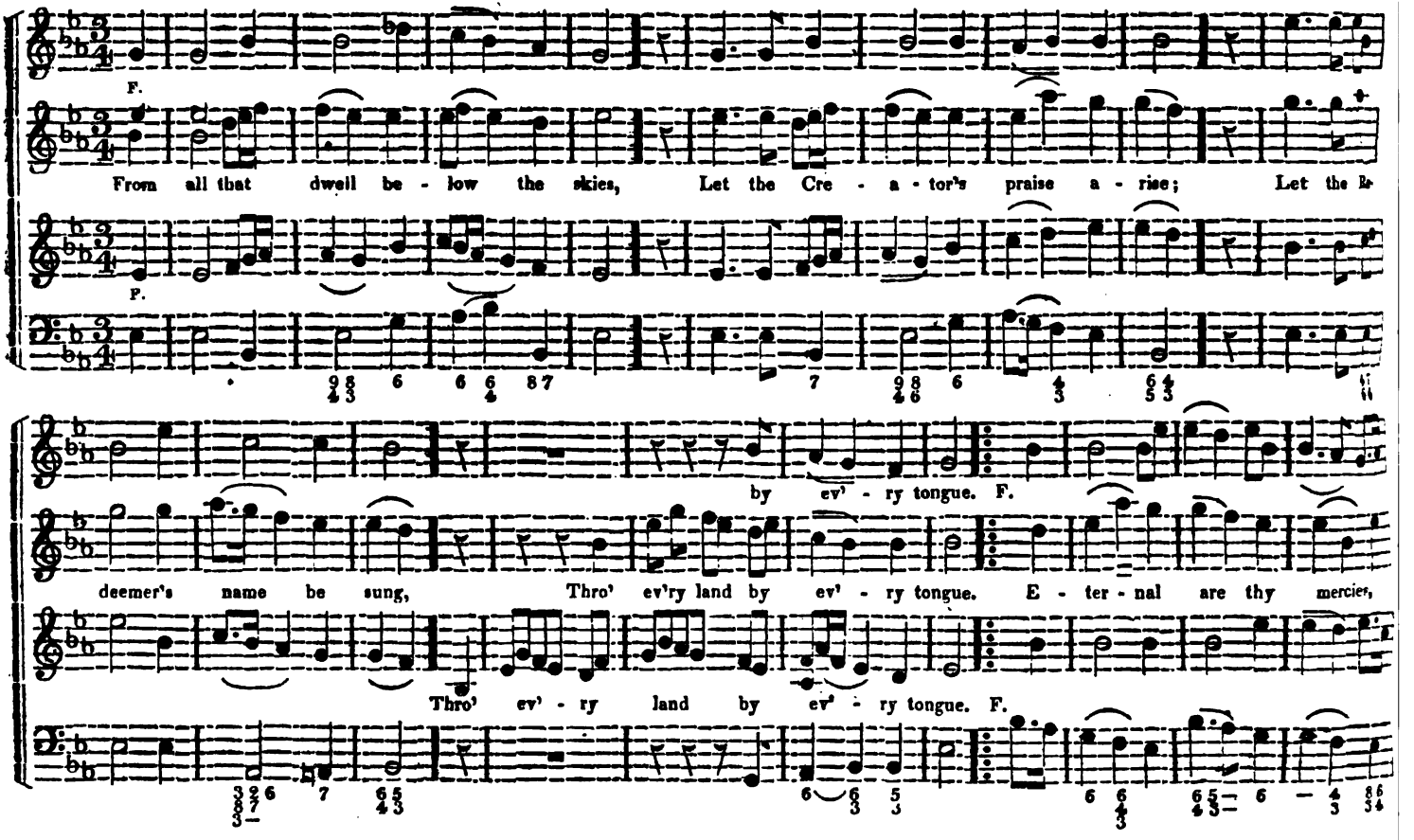
Larghetto.
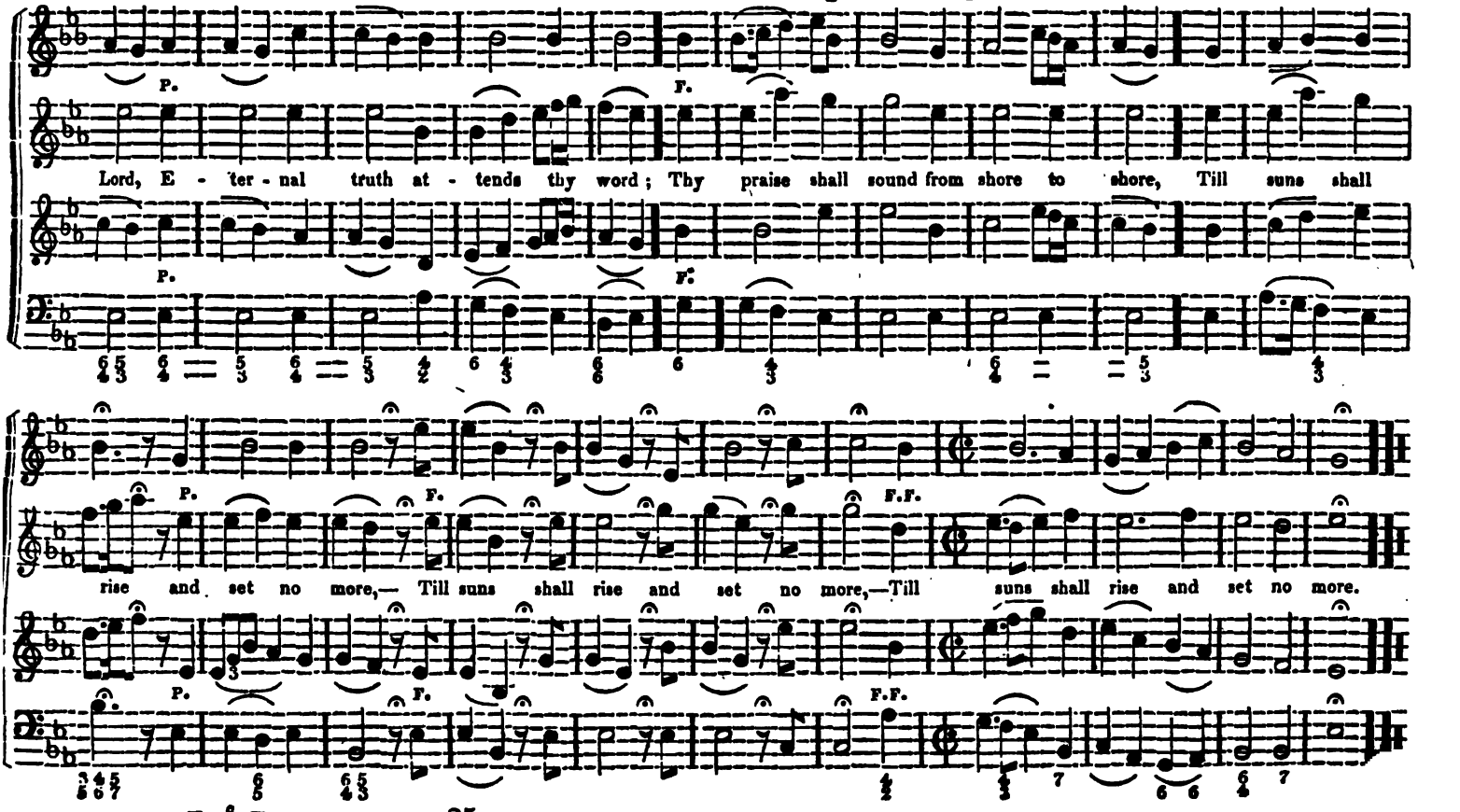


CHORUS.
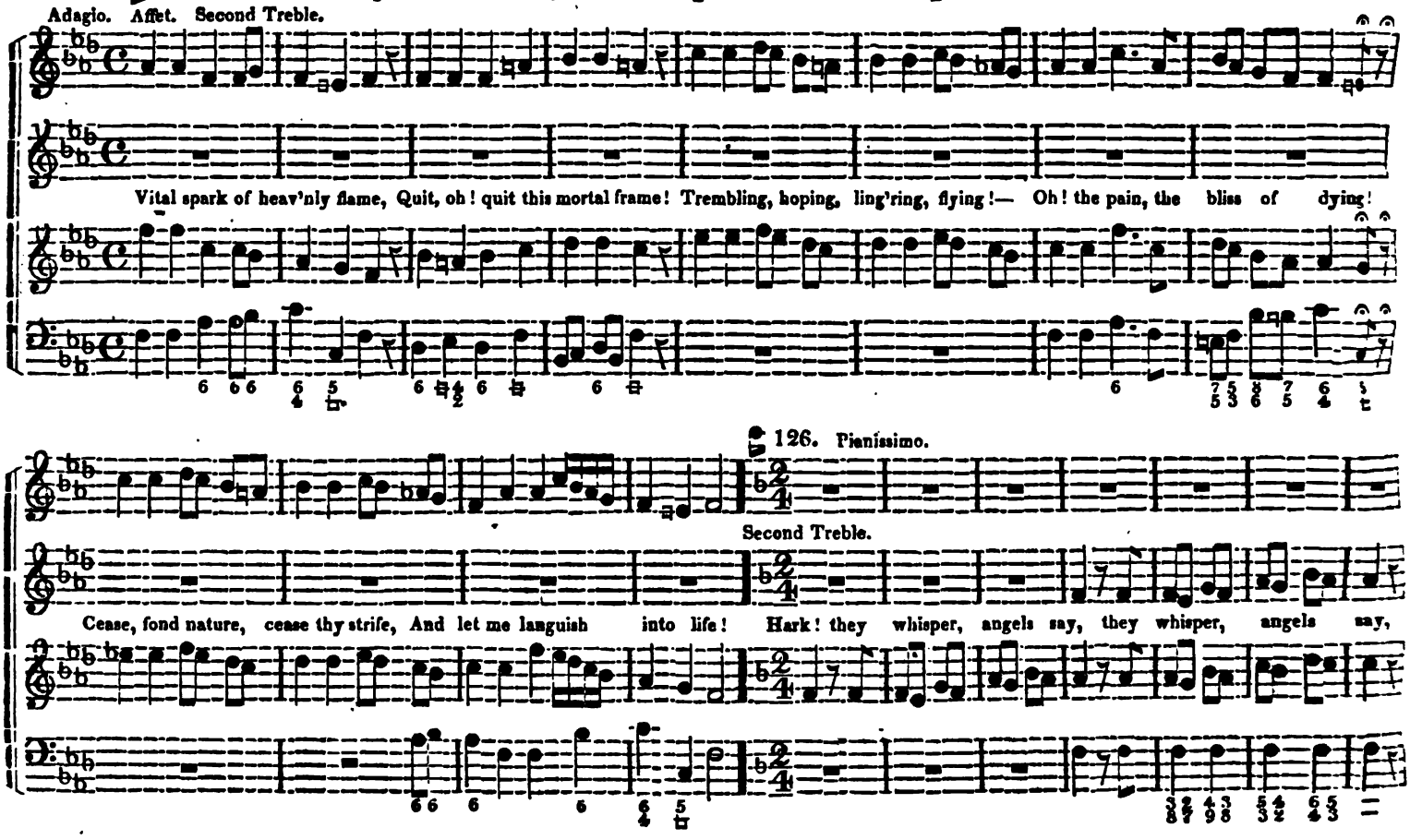

F.
His blood flows so freely, in streams of salvation. Hal - le - lu - jah! to the Lamb, who has bought us a pardon!
F.
We'll praise him a - gain, when we pass over Jordan—We'll praise him a - gain, when we pass over Jordan.
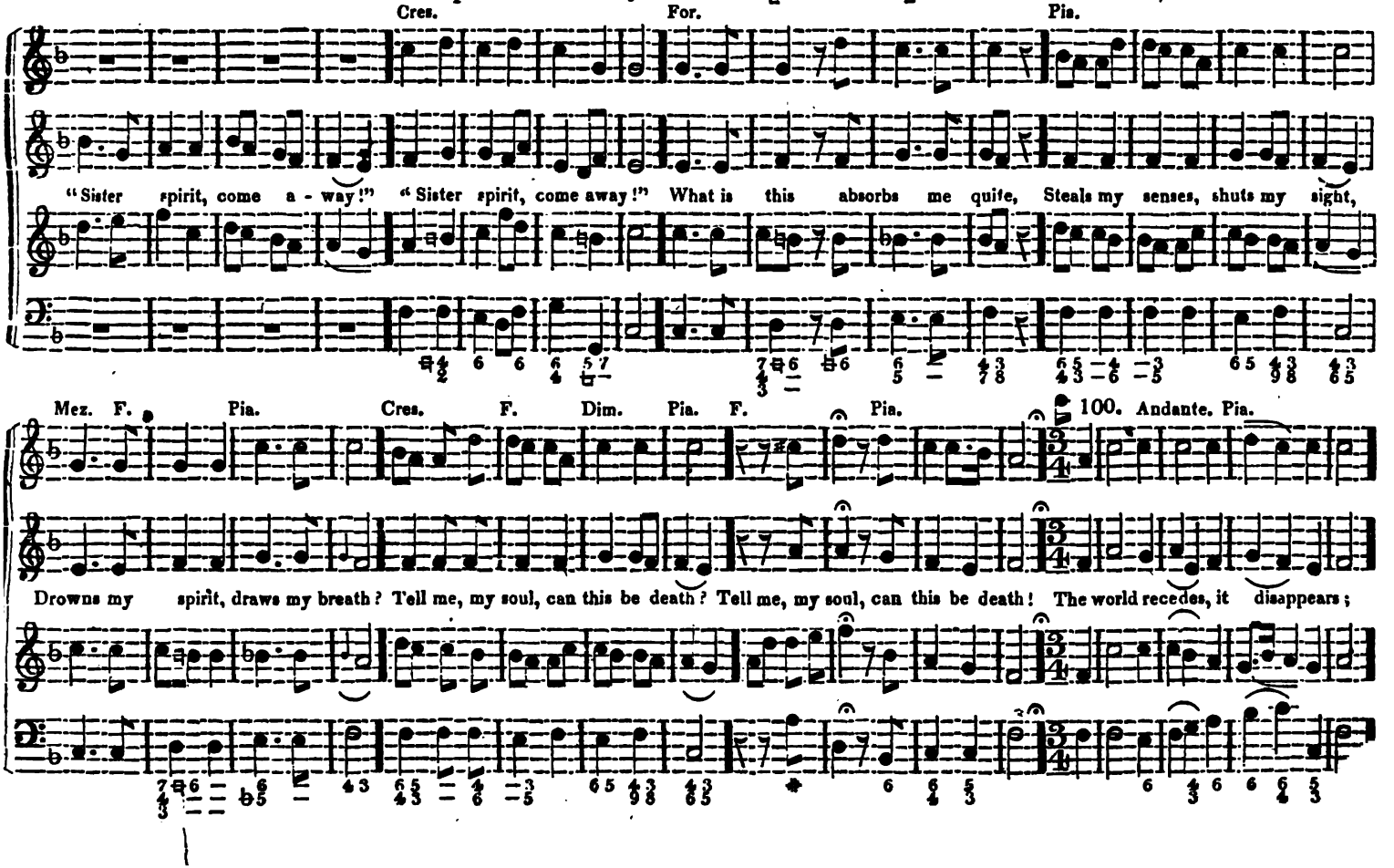
104. "From all that dwell below the skies." [DENBIGH.] Altered from Dr. Madan.
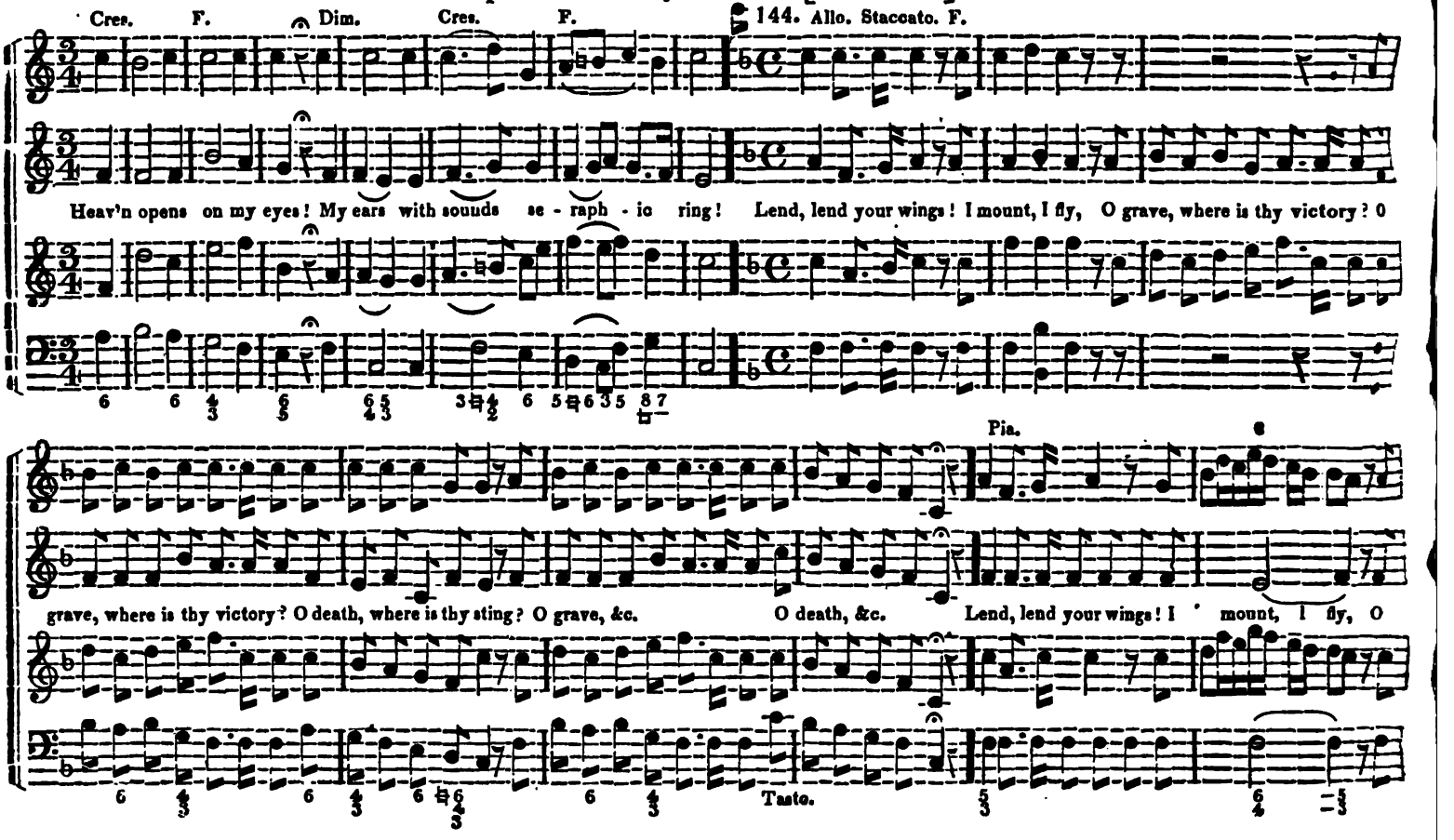



P.
F.
Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall
P.
F.
P.
F.
F.F.
rise and set no more,— Till suns shall rise and set no more,—Till suns shall rise and set no more.
P.
F.
F.F.
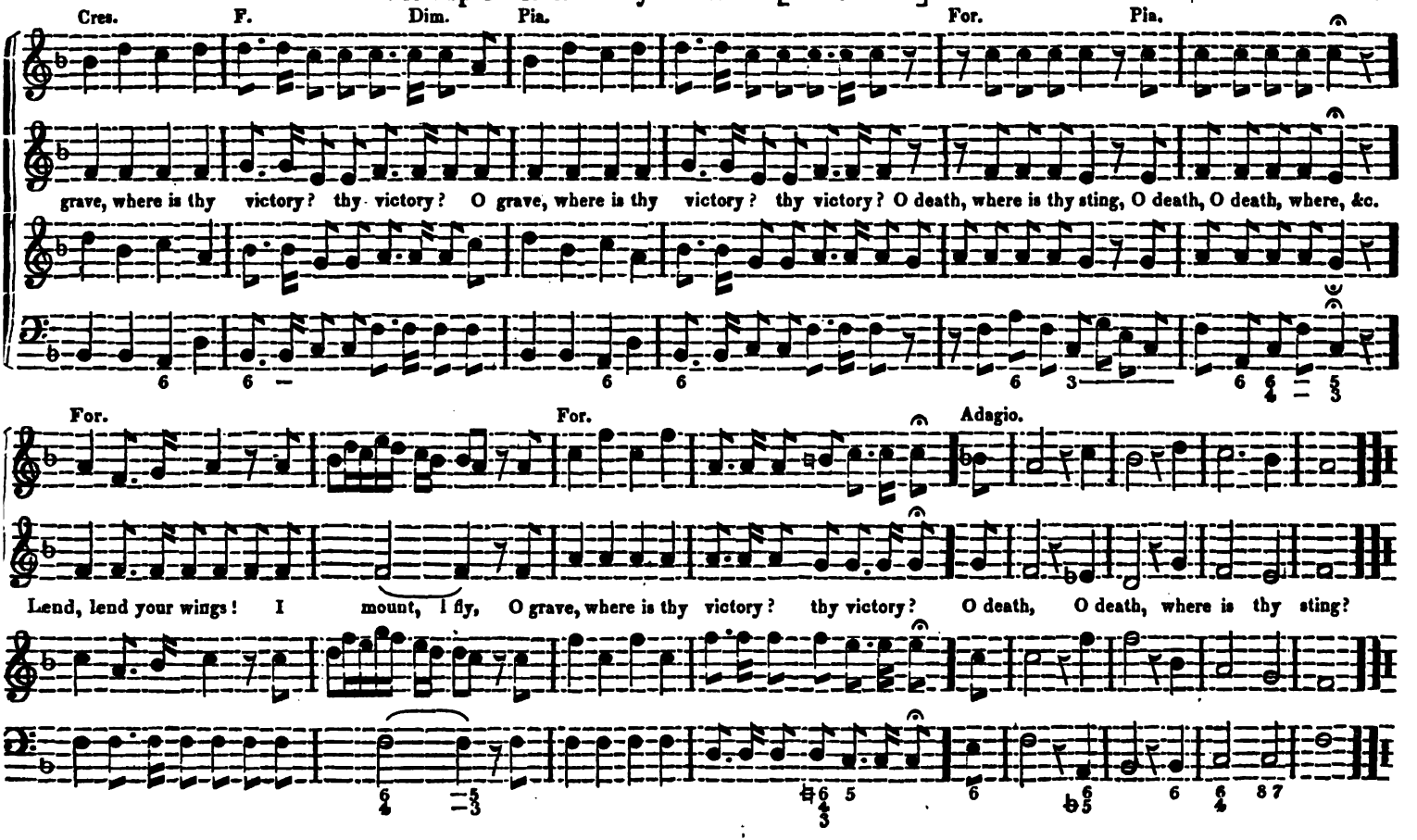
♭ 76. "Vital spark of heav'nly flame." [DYING CHRISTIAN.] Harwood.




Cres.
For.
Pia.
"Sister spirit, come a - way!" "Sister spirit, come away!" What is this absorbs me quite, Steals my senses, shuts my sight,
Mez. F.
Pia.
Cres.
F.
Dim.
Pia.
F.
Pia.
100. Andante. Pia.
Drowns my spirit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death! The world recedes, it disappears;

Vital spark of heav'nly flame." [Continued.]




Cres.
F.
Dim.
Pia.
For.
Pia.
grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O death, where, &c.
For.
For.
Adagio.
Lend, lend your wings! I mount, I fly, O grave, where is thy victory? thy victory? O death, O death, where is thy sting?

"When I can read my title clear."

Thos. Hastings.
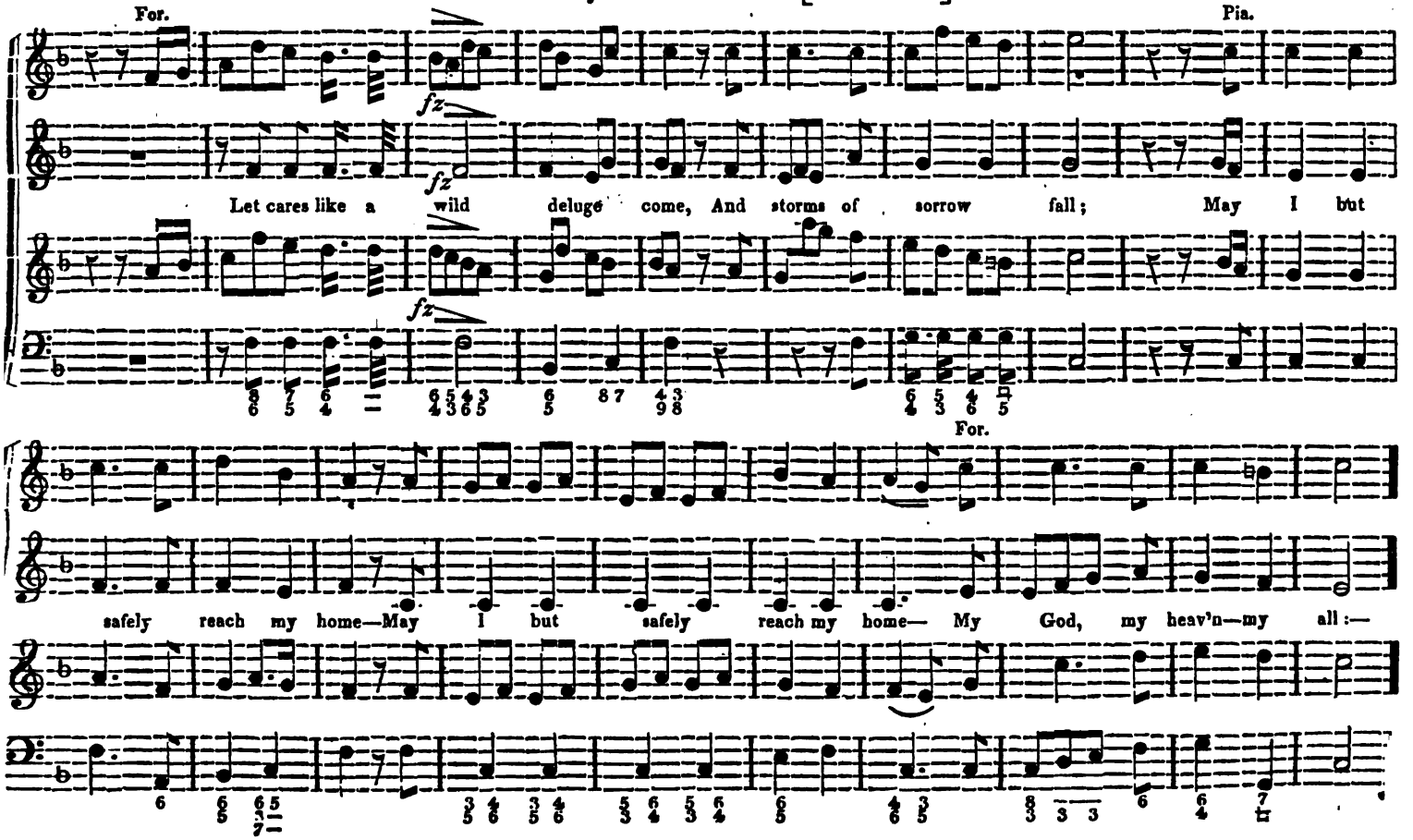
Andante Moderato.
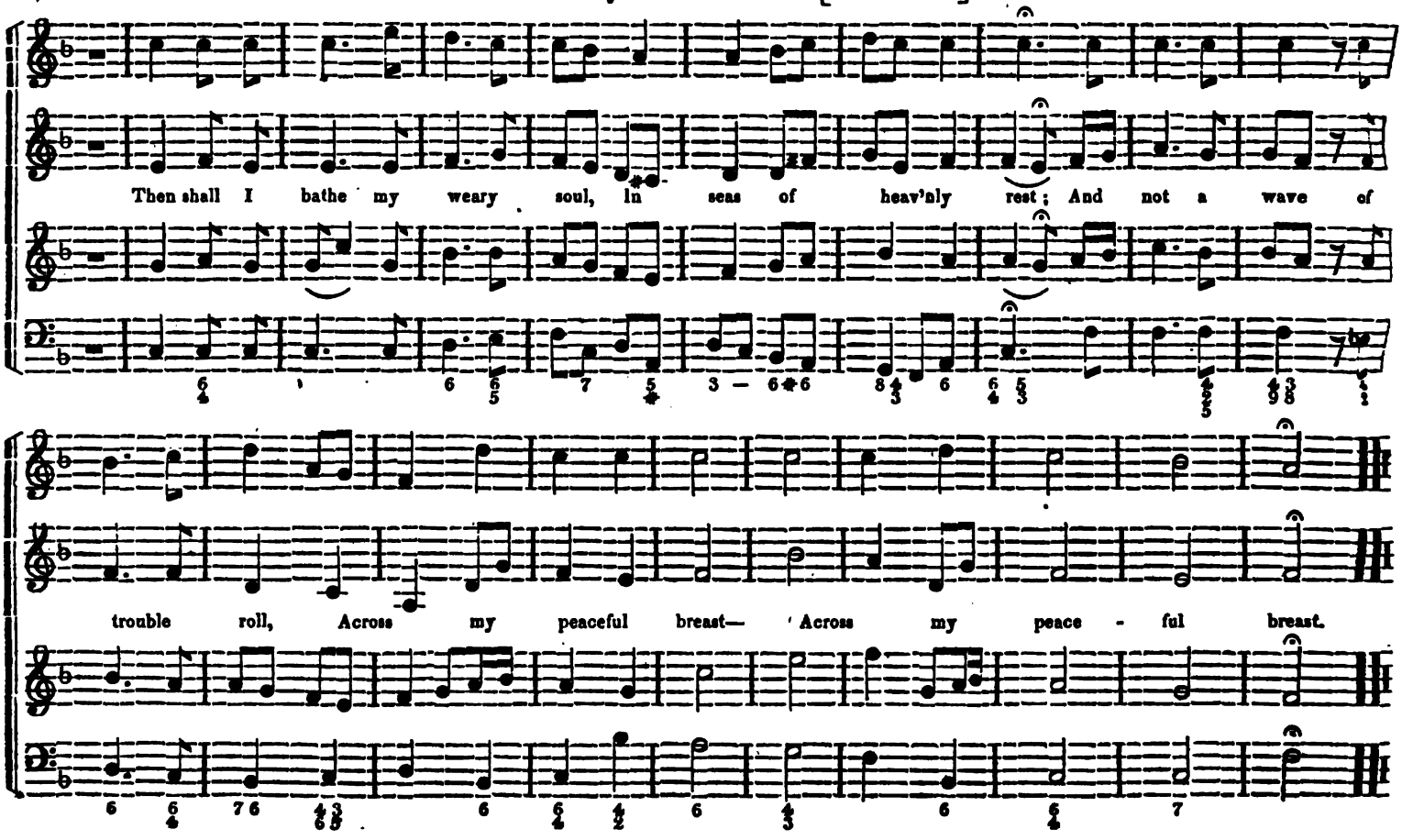
Second Treble.
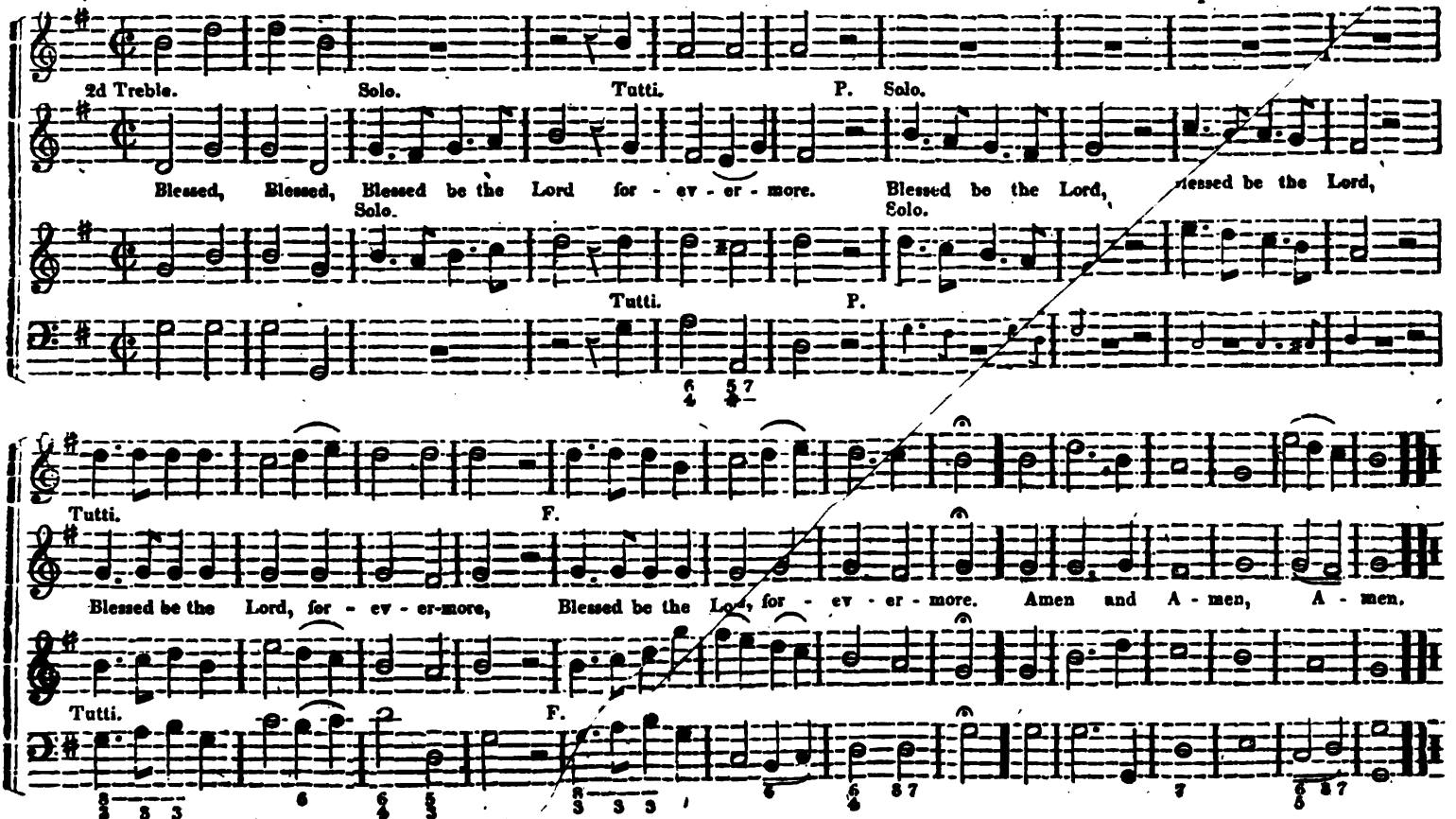
When I can read my ti - tle clear, To mansions in the skies, I'll bid fare - well to ev'ry fear, And wipe my

Pia. For.
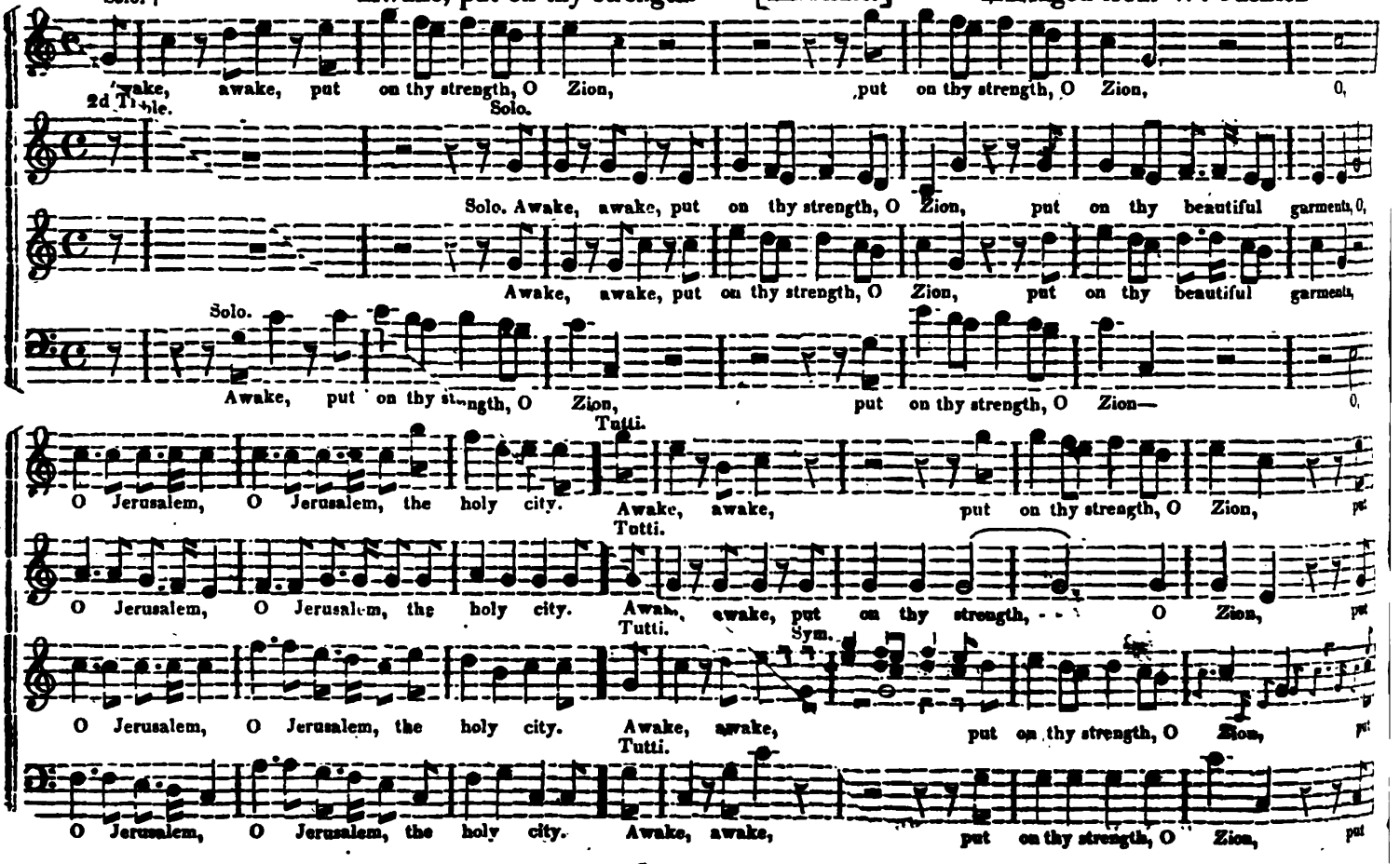
weeping eyes—And wipe my weeping eyes— I'll bid farewell to ev'ry fear, And wipe my weeping eyes.
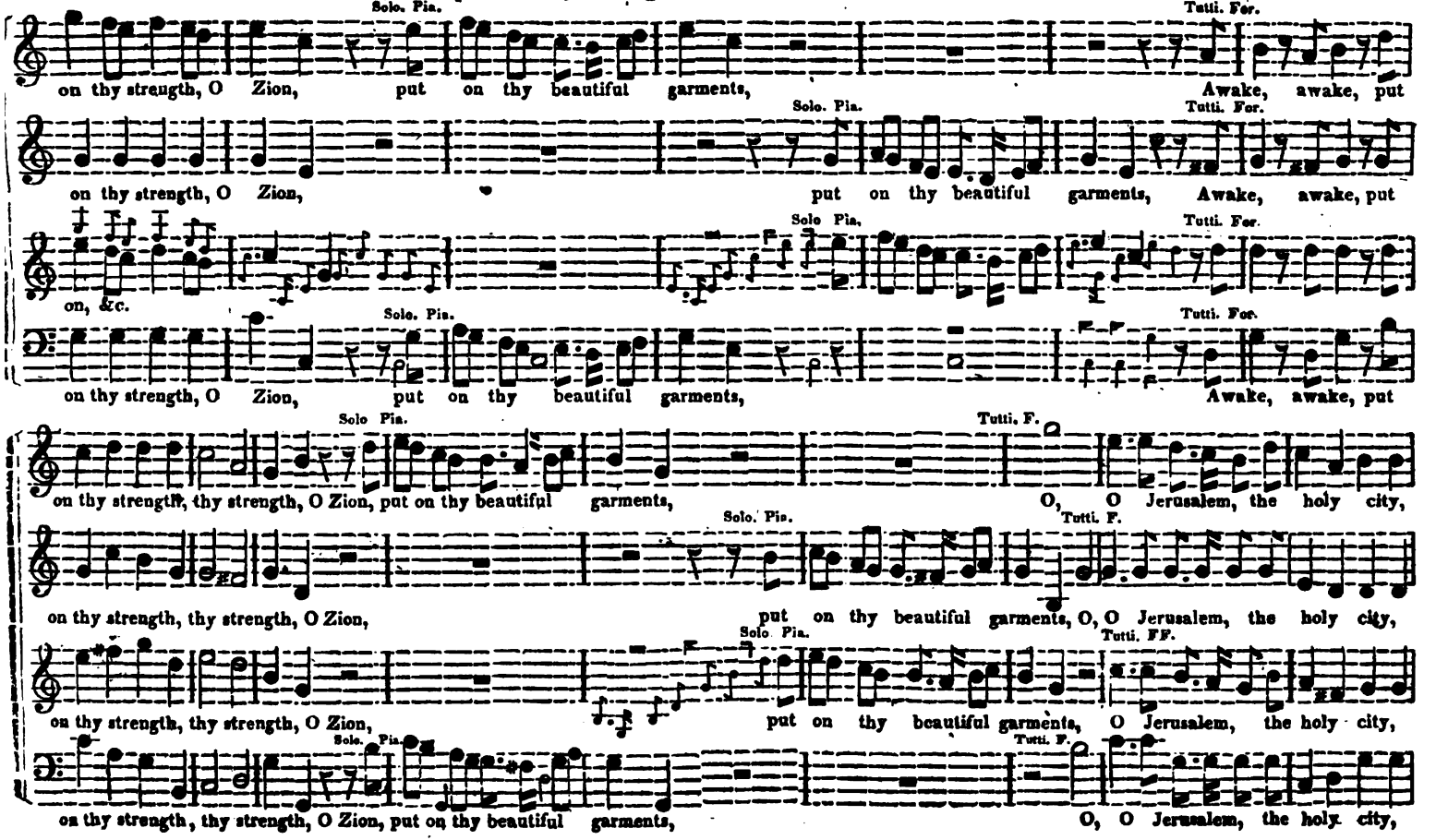

For.
Pia.
fz
fz
fz
Let cares like a wild deluge come, And storms of sorrow fall; May I but
For.
safely reach my home—May I but safely reach my home— My God, my heav'n—my all:—
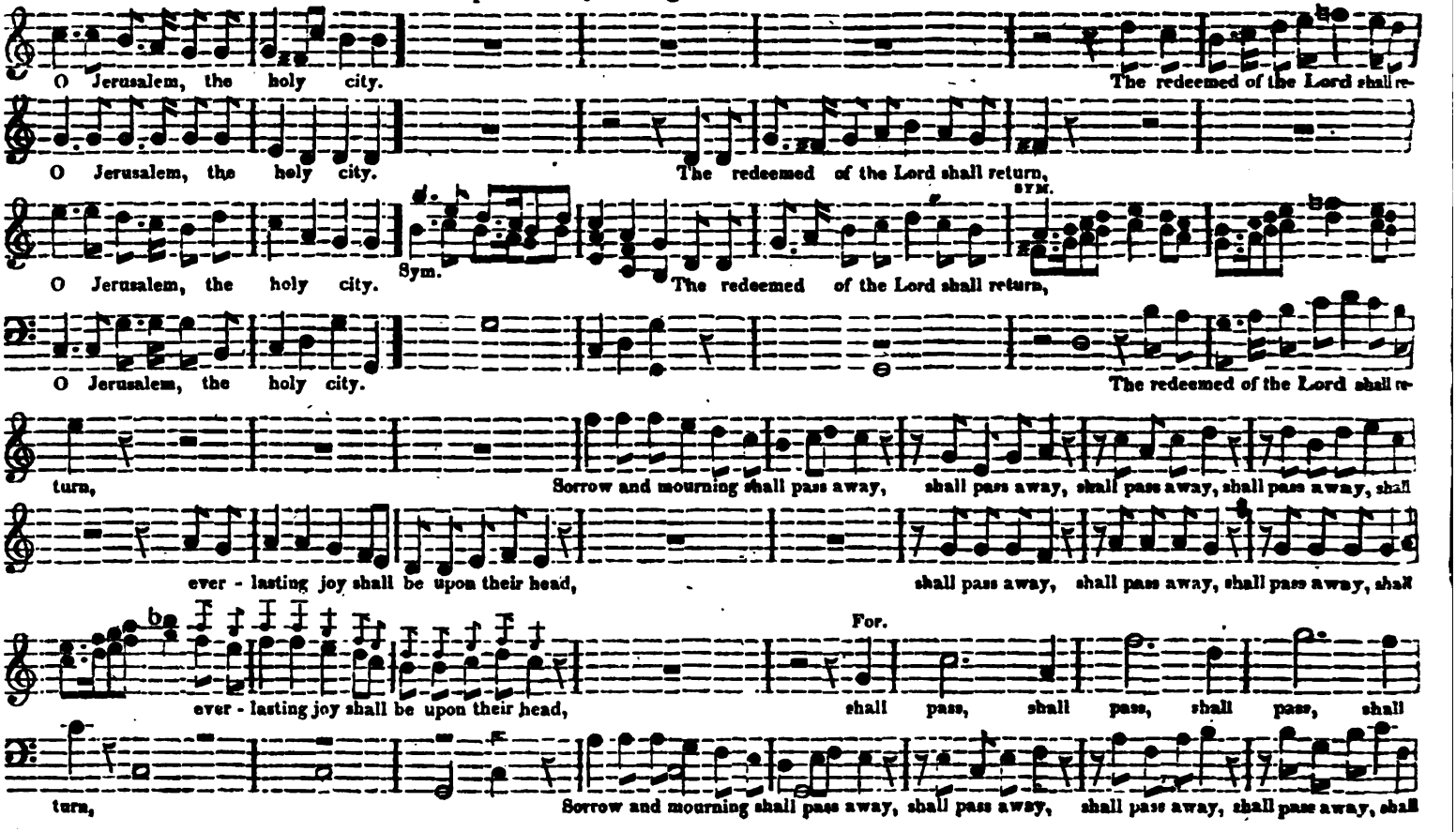

Then shall I bathe my weary soul, In seas of heav'nly rest; And not a wave of
trouble roll, Across my peaceful breast— Across my peace - ful breast.
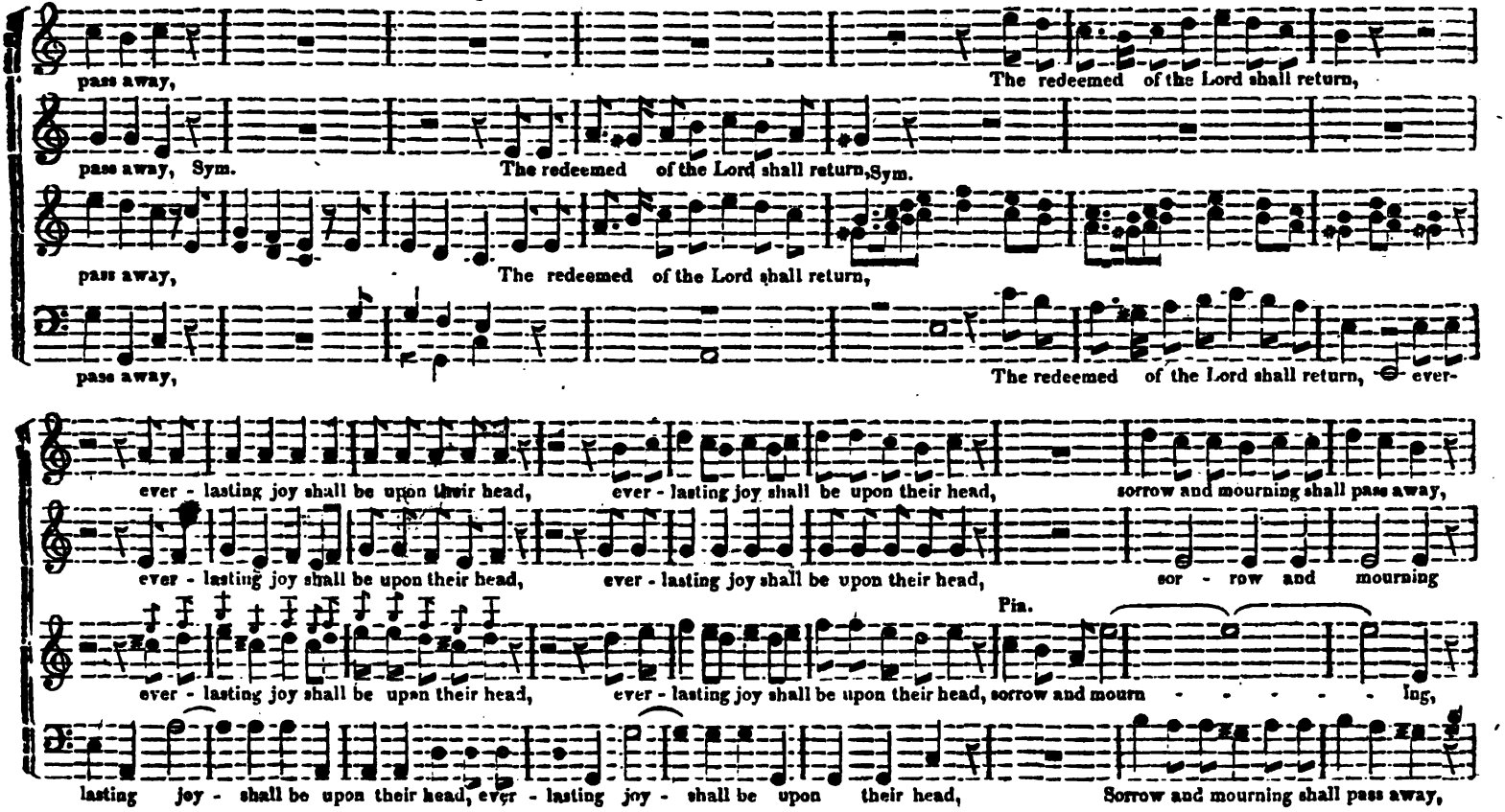

2d Treble.
Solo.
Tutti.
P.
Solo.
Blessed, Blessed, Blessed be the Lord for - ev - er - more.
Blessed be the Lord,
Blessed be the Lord,
Solo.
Solo.
Tutti.
P.
Tutti.
F.
Blessed be the Lord, for - ev - er-more,
Blessed be the Lord, for - ev - er - more.
Amen and A - men, A - men.
Tutti.
F.

Solo. 88. **Awake, put on thy strength.** [ANTHEM.] **Abridged from W. Jackson.**
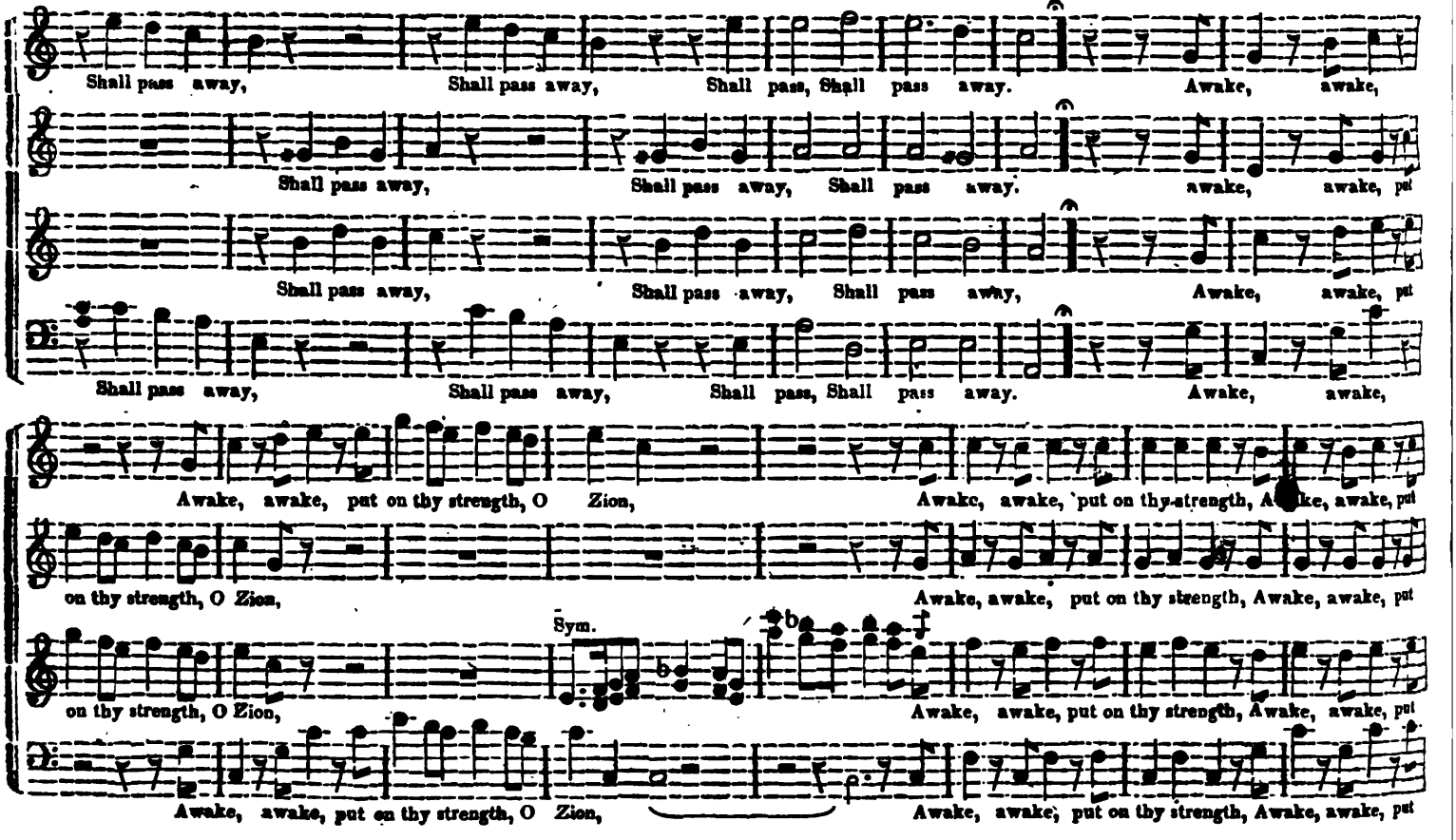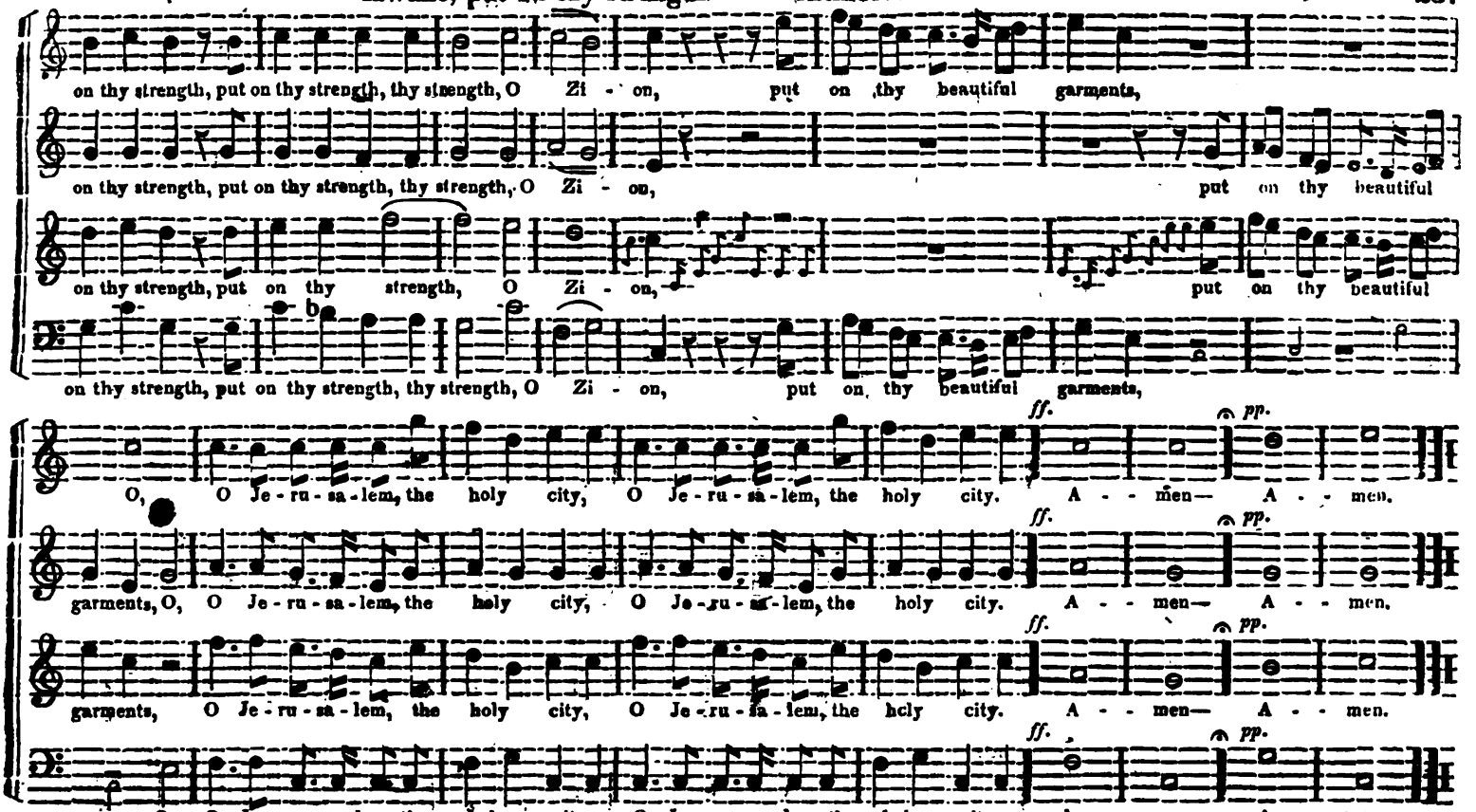



Solo. Pia.
Tutti. For.
on thy strength, O Zion, put on thy beautiful garments, Awake, awake, put
Solo. Pia.
Tutti. For.
on thy strength, O Zion, put on thy beautiful garments, Awake, awake, put
Solo. Pia.
Tutti. For.
on, &c.
Solo. Pia.
Tutti. For.
on thy strength, O Zion, put on thy beautiful garments, Awake, awake, put
Solo Pia.
Tutti. F.
on thy strength, thy strength, O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,
Solo. Pia.
Tutti. F.
on thy strength, thy strength, O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,
Solo Pia.
Tutti. FF.
on thy strength, thy strength, O Zion, put on thy beautiful garments, O Jerusalem, the holy city,
Solo. Pia.
Tutti. F.
on thy strength, thy strength, O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,
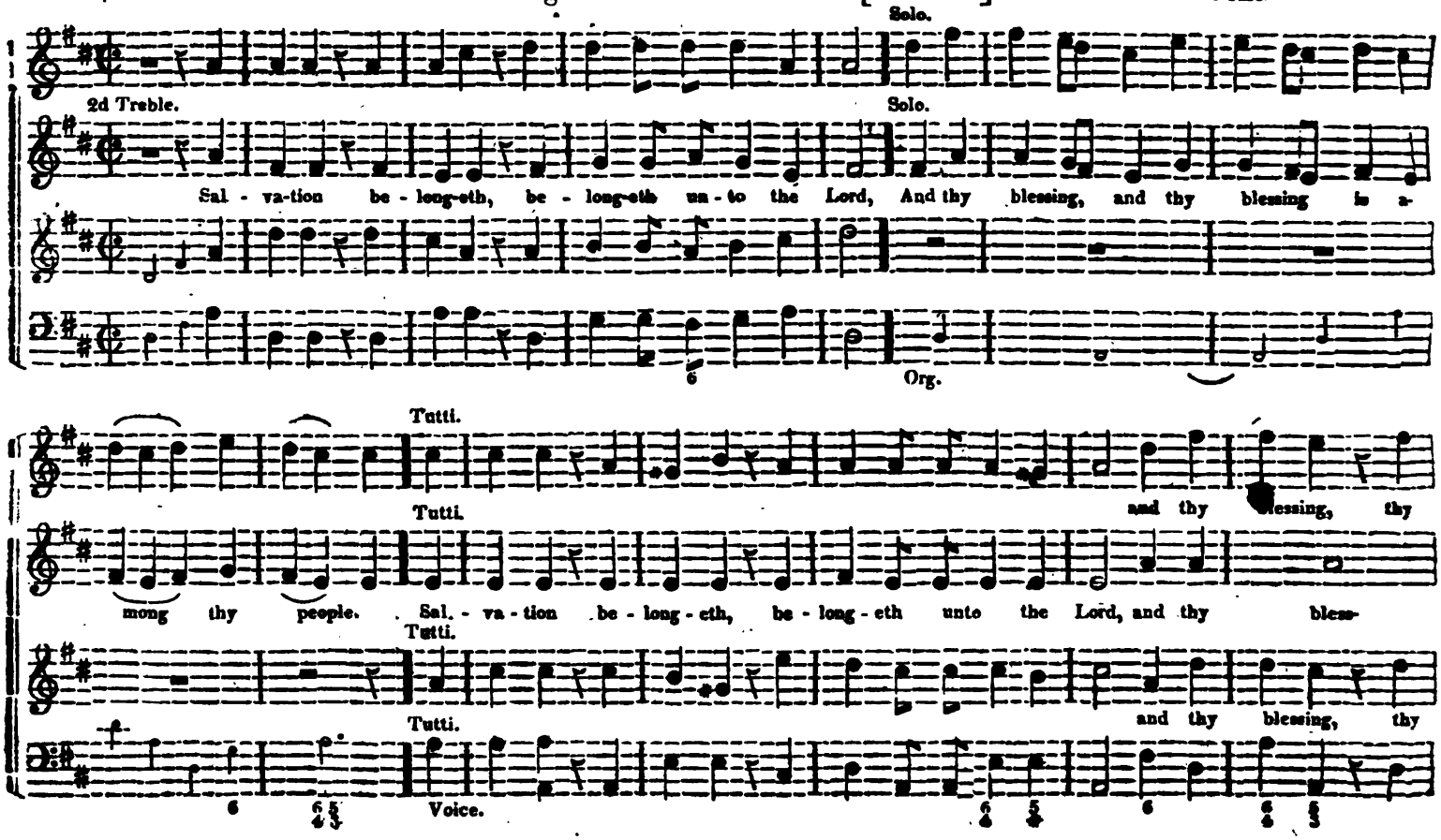

O Jerusalem, the holy city.
The redeemed of the Lord shall re-
O Jerusalem, the holy city.
The redeemed of the Lord shall return,
SYM.
O Jerusalem, the holy city.
Sym.
The redeemed of the Lord shall return,
O Jerusalem, the holy city.
The redeemed of the Lord shall re-
turn,
Sorrow and mourning shall pass away, shall pass away, shall pass away, shall pass away, shall
ever - lasting joy shall be upon their head,
shall pass away, shall pass away, shall pass away, shall
For.
ever - lasting joy shall be upon their head,
shall pass, shall pass, shall pass, shall
turn,
Sorrow and mourning shall pass away, shall pass away, shall pass away, shall pass away, shall
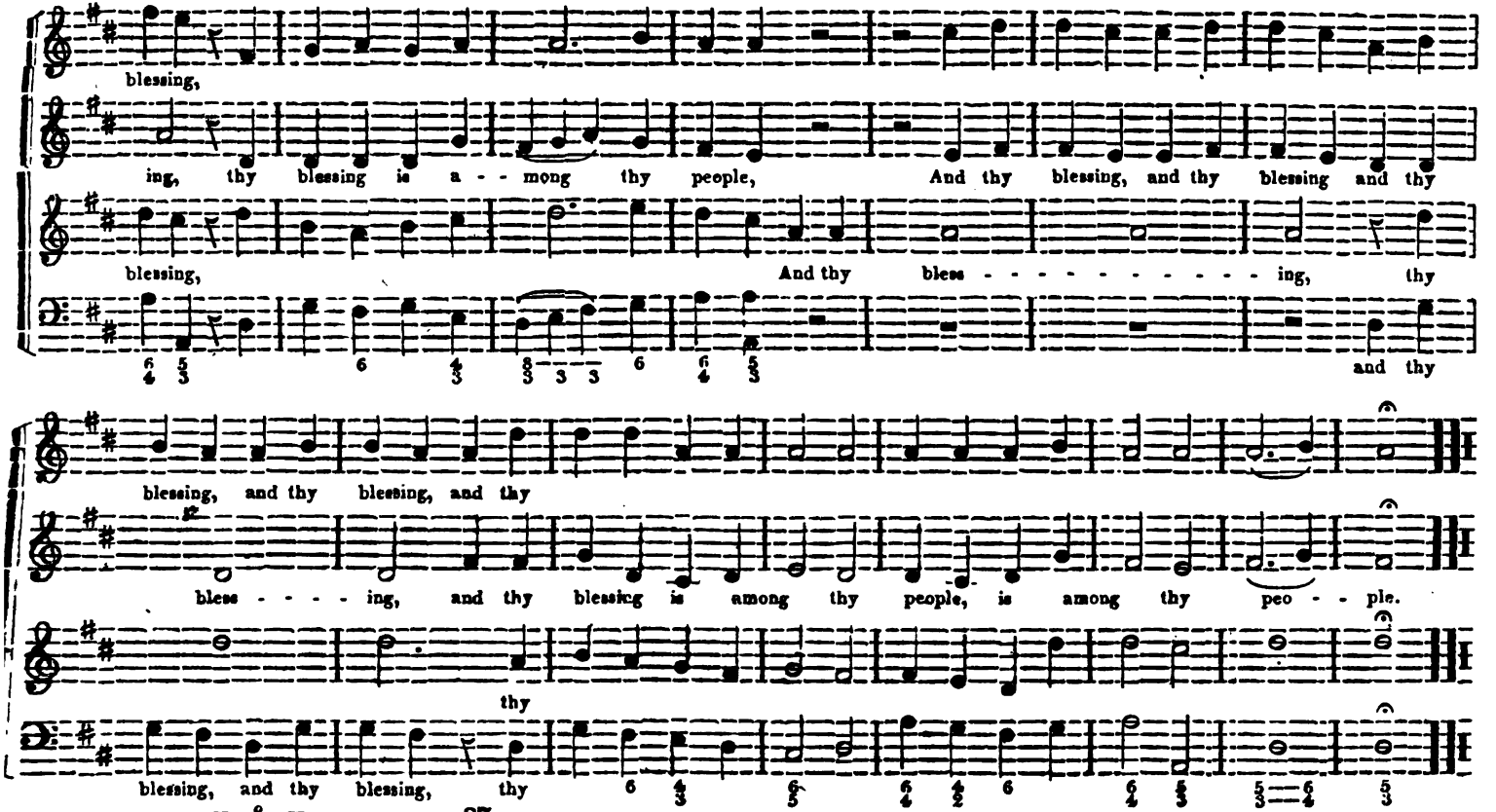

pass away,
The redeemed of the Lord shall return,
pass away, Sym.
The redeemed of the Lord shall return, Sym.
pass away,
The redeemed of the Lord shall return,
pass away,
The redeemed of the Lord shall return, ever-
ever - lasting joy shall be upon their head,
ever - lasting joy shall be upon their head,
sorrow and mourning shall pass away,
ever - lasting joy shall be upon their head,
ever - lasting joy shall be upon their head,
sor - row and mourning
Pia.
ever - lasting joy shall be upon their head,
ever - lasting joy shall be upon their head, sorrow and mourn - - - - - - ing,
lasting joy - shall be upon their head, ever - lasting joy - shall be upon their head,
Sorrow and mourning shall pass away,
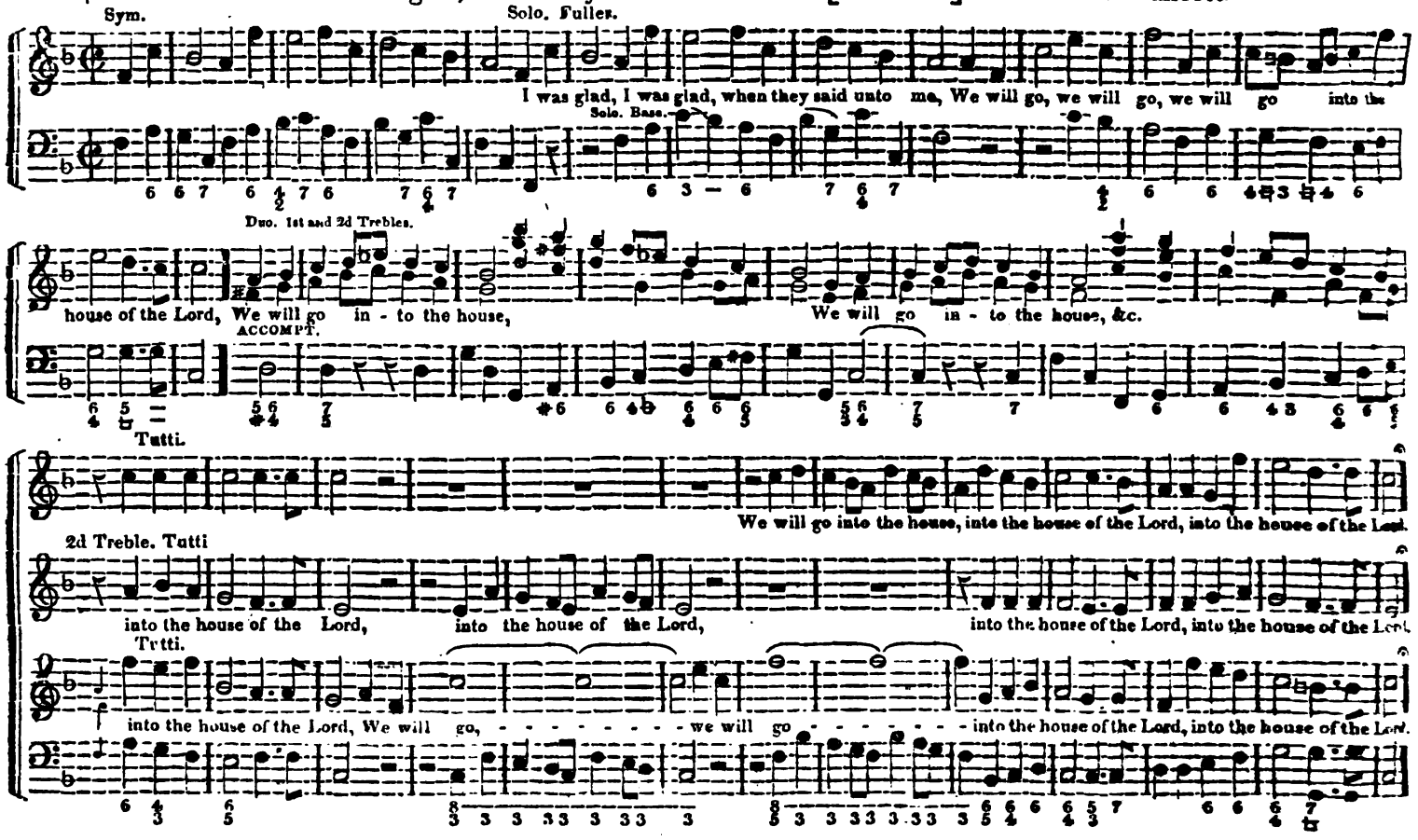
Awake, put on thy strength. Continued.
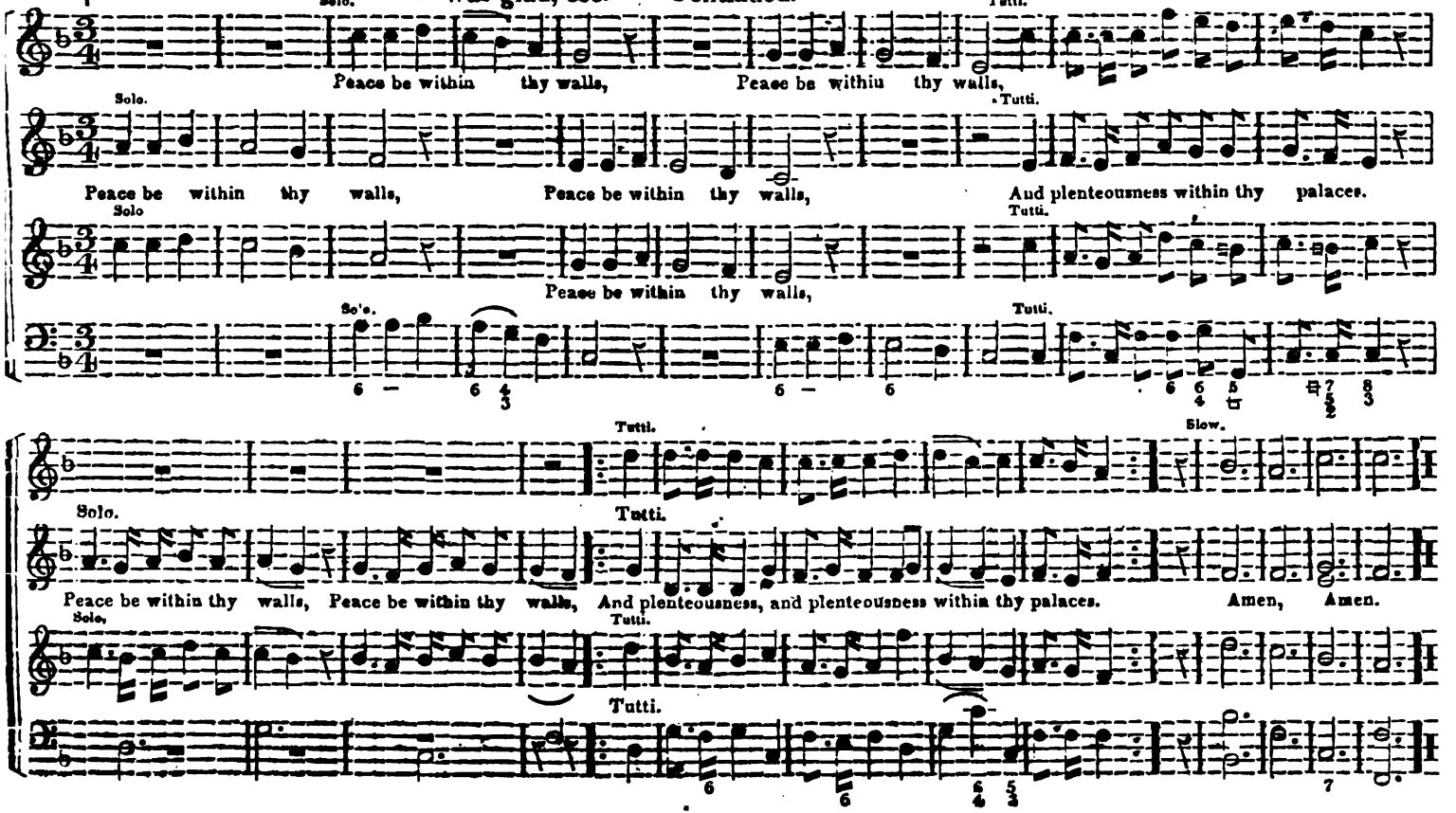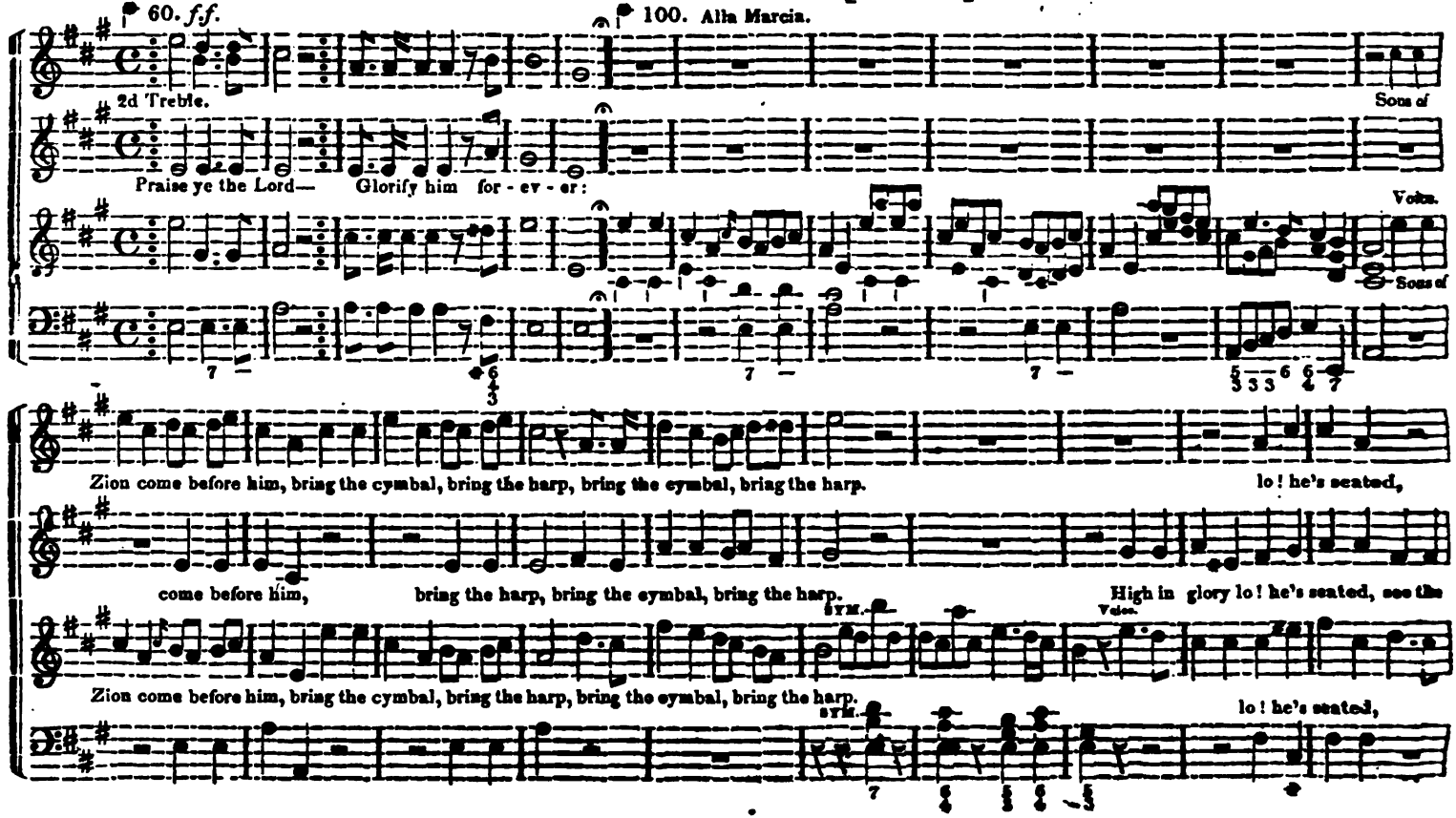



on thy strength, put on thy strength, thy strength, O Zi - on, put on thy beautiful garments,
on thy strength, put on thy strength, thy strength, O Zi - on, put on thy beautiful
on thy strength, put on thy strength, O Zi - on, put on thy beautiful
on thy strength, put on thy strength, thy strength, O Zi - on, put on thy beautiful garments,
ff. pp.
O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city. A - - men— A - - men.
garments, O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city. A - - men— A - - men.
garments, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city. A - - men— A - - men.
O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city. A - - men— A - - men.
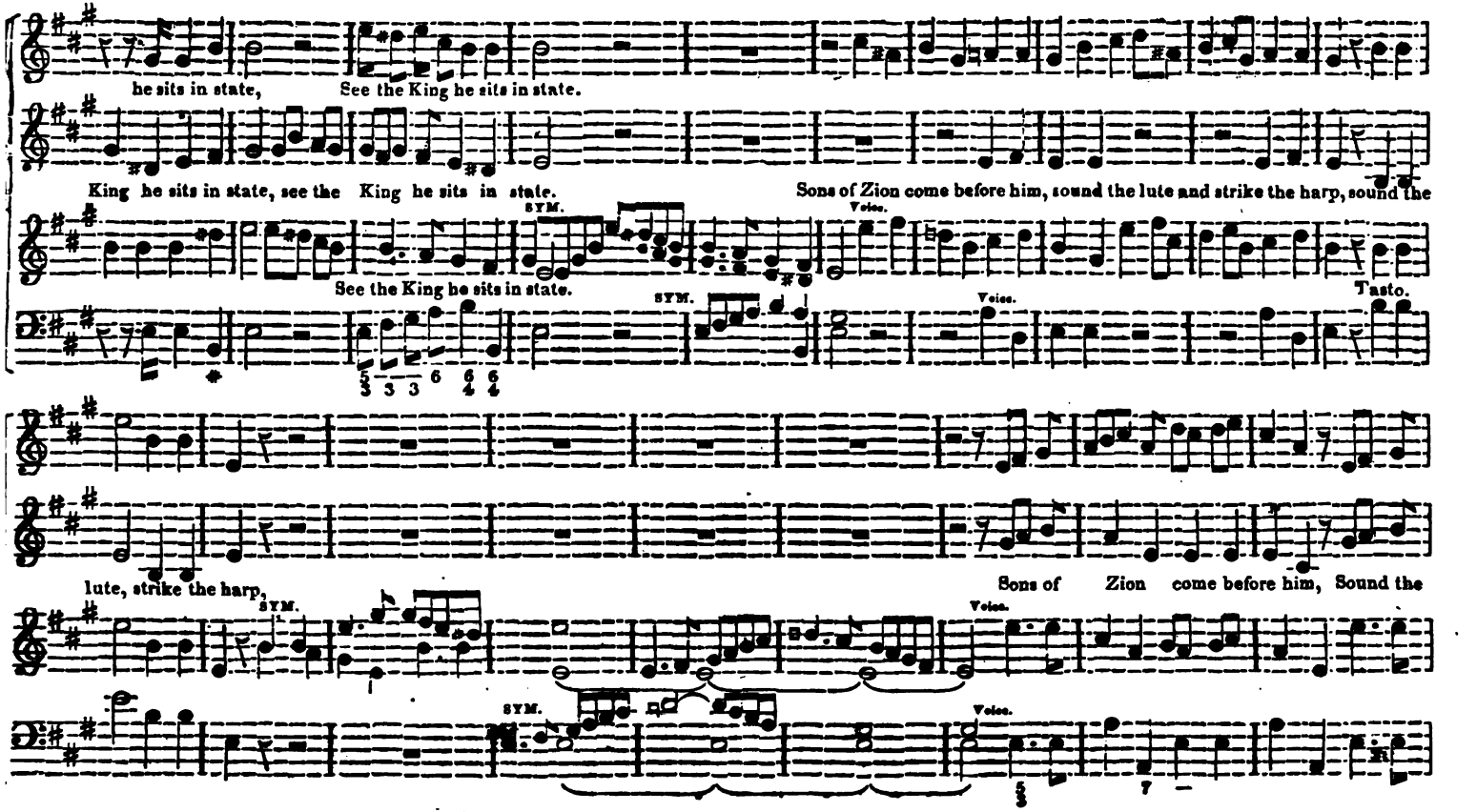

Solo.
2d Treble.
Solo.
Sal - va-tion be - long-eth, be - long-eth un - to the Lord, And thy blessing, and thy blessing is a-
Org.
Tutti.
Tutti.
and thy blessing, thy
mong thy people. Sal. - va - tion be - long - eth, be - long - eth unto the Lord, and thy bless-
Tutti.
Tutti.
and thy blessing, thy
Voice.
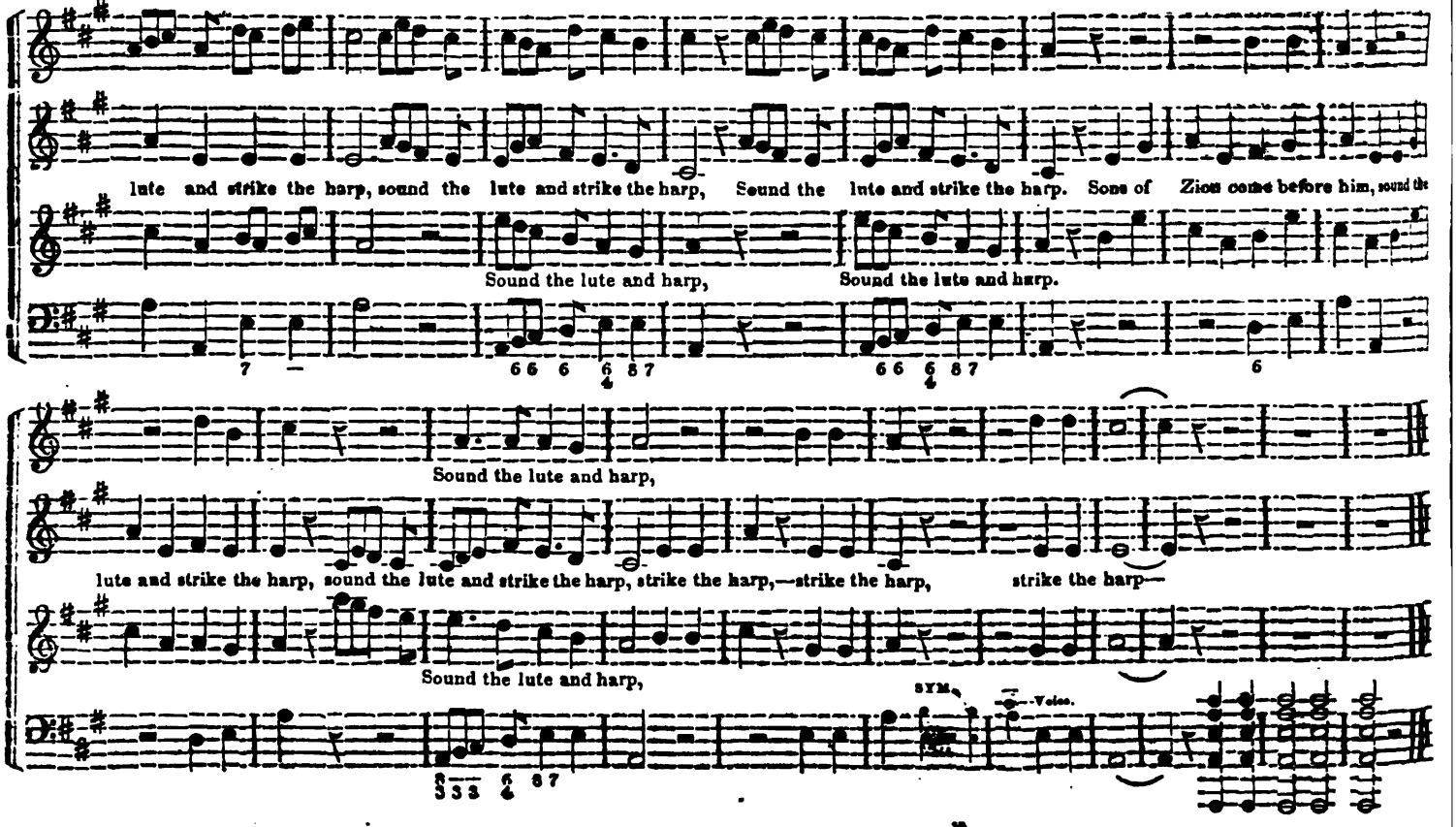

blessing,
ing, thy blessing is a - - mong thy people, And thy blessing, and thy blessing and thy
blessing, And thy bless - - - - - - - - - - ing, thy
and thy
blessing, and thy blessing, and thy
bless - - - - ing, and thy blessing is among thy people, is among thy peo - - ple.
thy
blessing, and thy blessing, thy
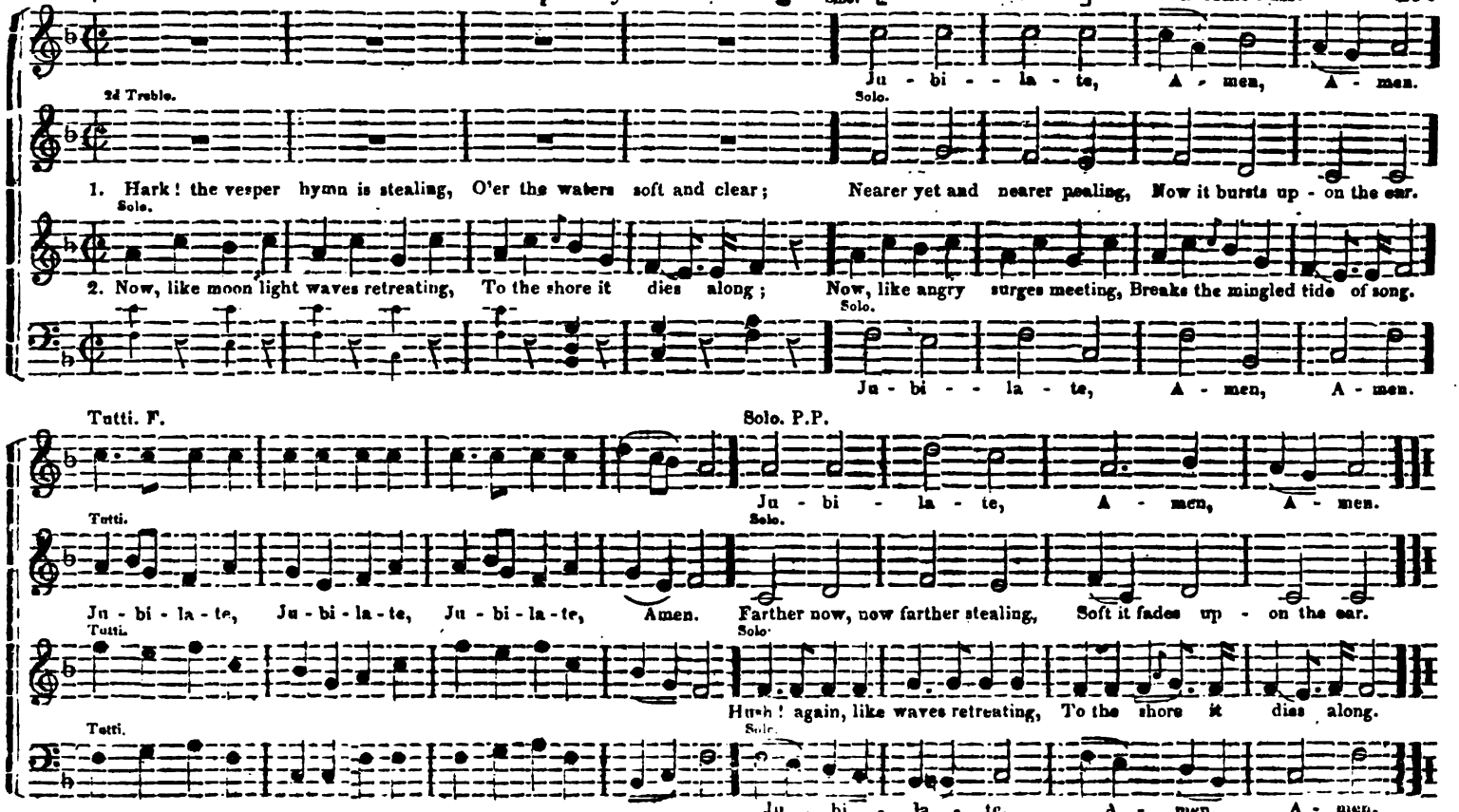

Sym.
Solo. Fuller.
I was glad, I was glad, when they said unto me, We will go, we will go, we will go into the
Solo. Bass.
Duo. 1st and 2d Trebles.
house of the Lord, We will go in - to the house,
We will go in - to the house, &c.
ACCOMPT.
Tutti.
We will go into the house, into the house of the Lord, into the house of the Lord.
2d Treble. Tutti
into the house of the Lord, into the house of the Lord, into the house of the Lord, into the house of the Lord.
Tutti.
into the house of the Lord, We will go, - - - - - - - - - we will go - - - - - - - - - into the house of the Lord, into the house of the Lord.
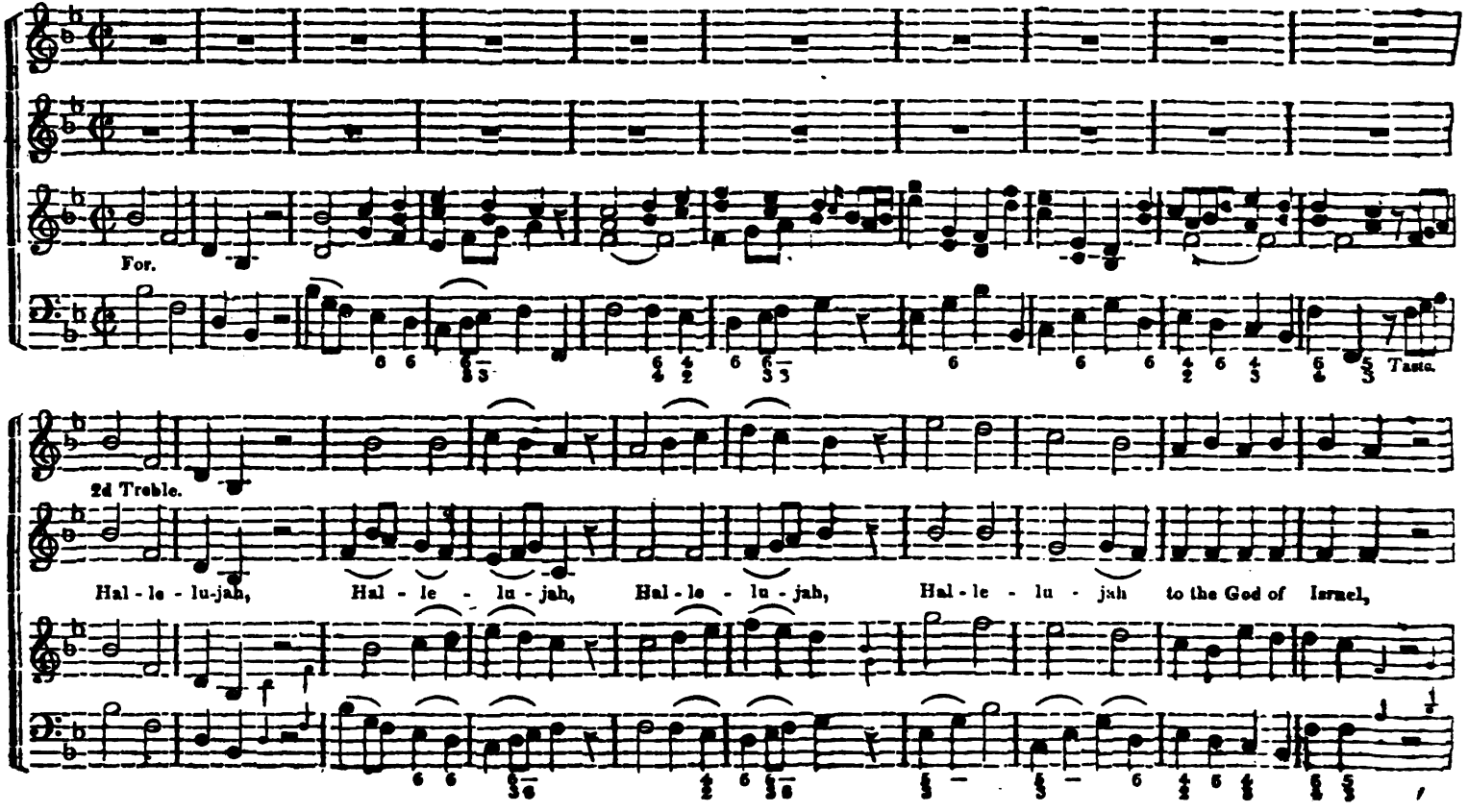

Solo.
Peace be within thy walls,
Tutti.
Peace be within thy walls,
Solo.
Peace be within thy walls,
Peace be within thy walls,
Tutti.
And plenteousness within thy palaces.
Solo
Peace be within thy walls,
Tutti.
Solo.
Tutti.
Slow.
Solo.
Tutti.
Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. Amen, Amen.
Solo.
Tutti.
Tutti.
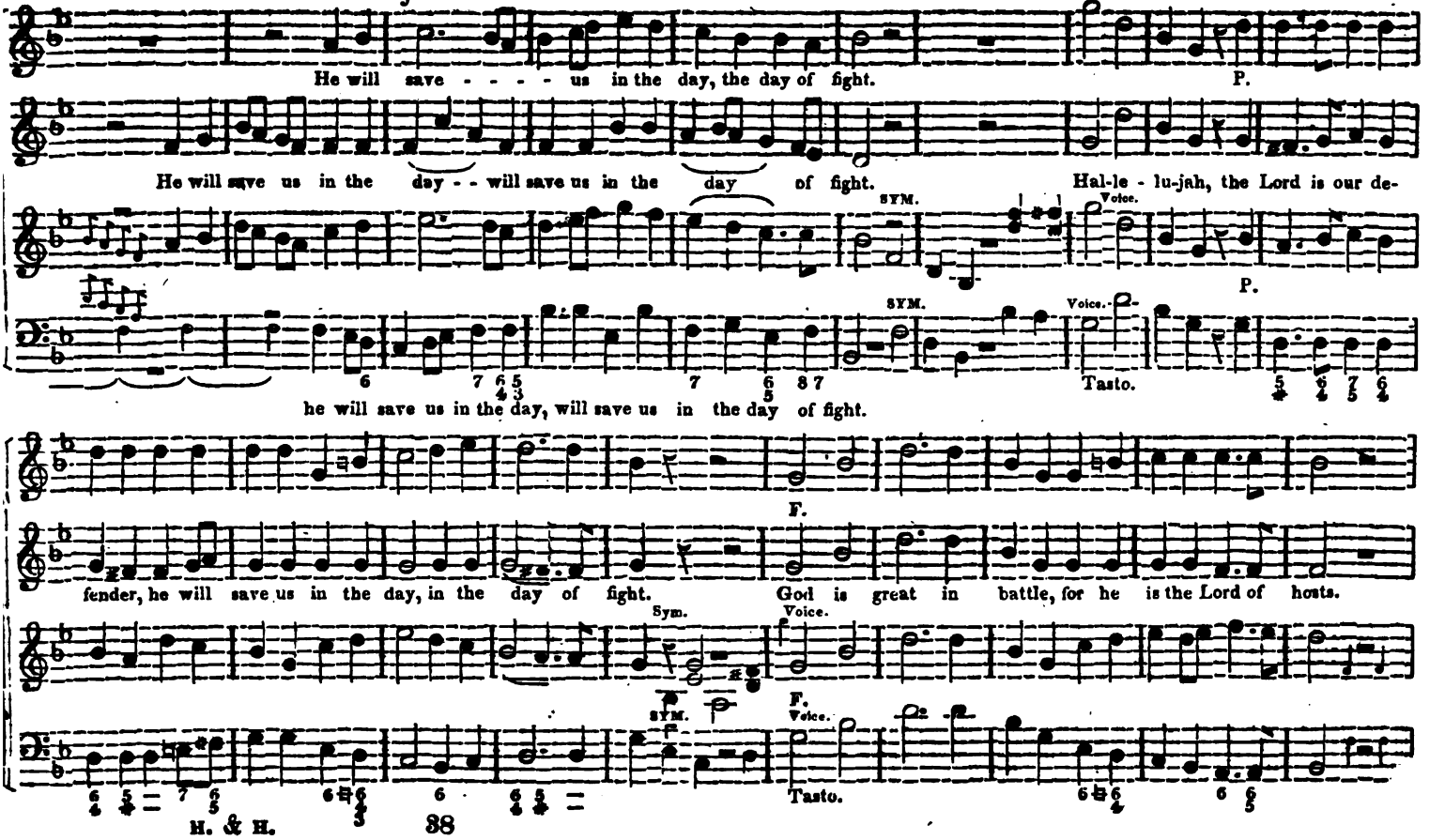

60. f.f.
100. Alla Marcia.
2d Treble.
Sons of
Praise ye the Lord— Glorify him for - ev - er:
Voice.
Sons of
Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp.
lo! he's seated,
come before him, bring the harp, bring the cymbal, bring the harp.
High in glory lo! he's seated, see the
Sym.
Voice.
Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp.
Sym.
lo! he's seated,
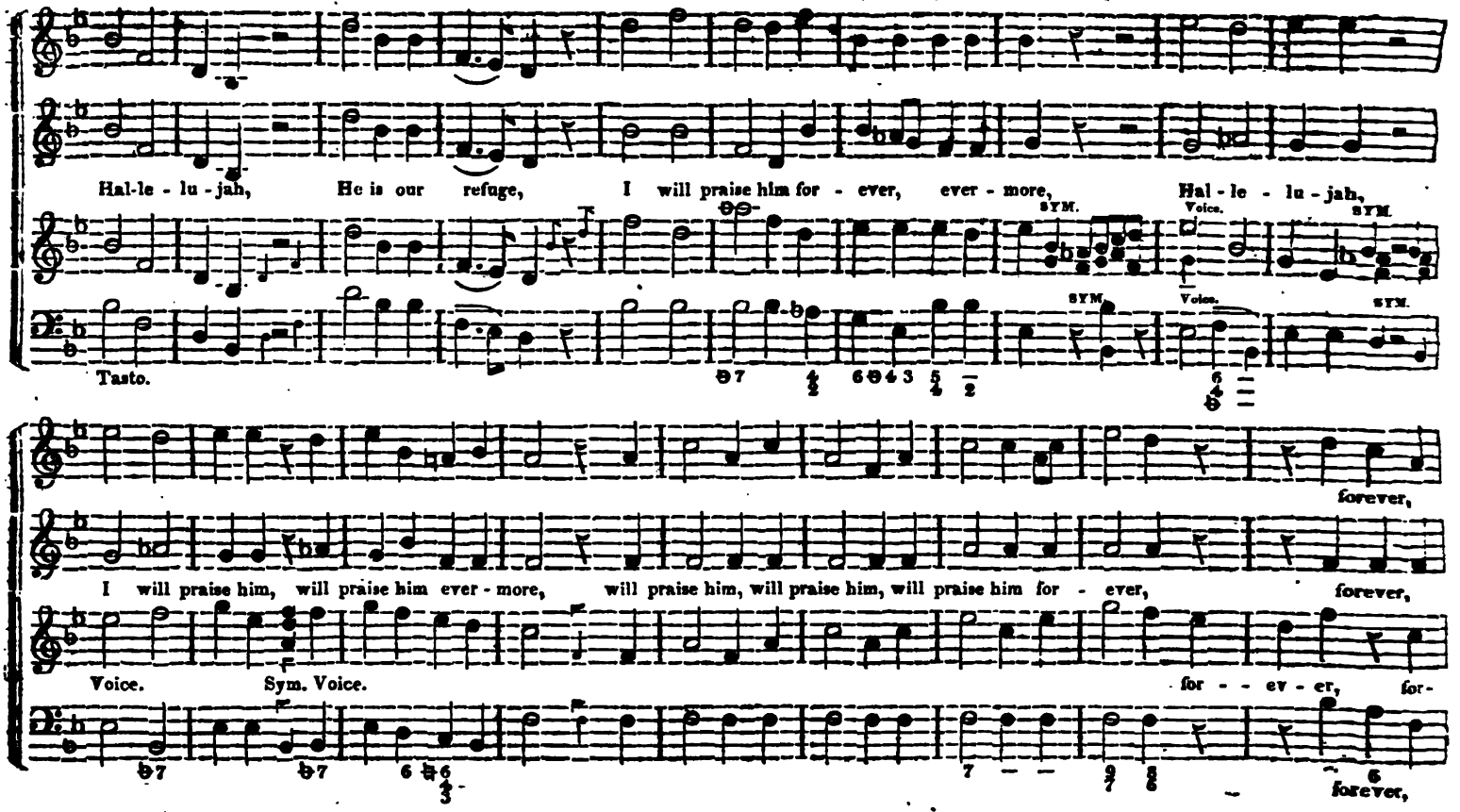

he sits in state, See the King he sits in state.
King he sits in state, see the King he sits in state.
Sons of Zion come before him, sound the lute and strike the harp, sound the
SYM.
Voice.
See the King he sits in state.
SYM.
Voice.
Tasto.
lute, strike the harp,
SYM.
Sons of Zion come before him, Sound the
Voice.
SYM.
Voice.
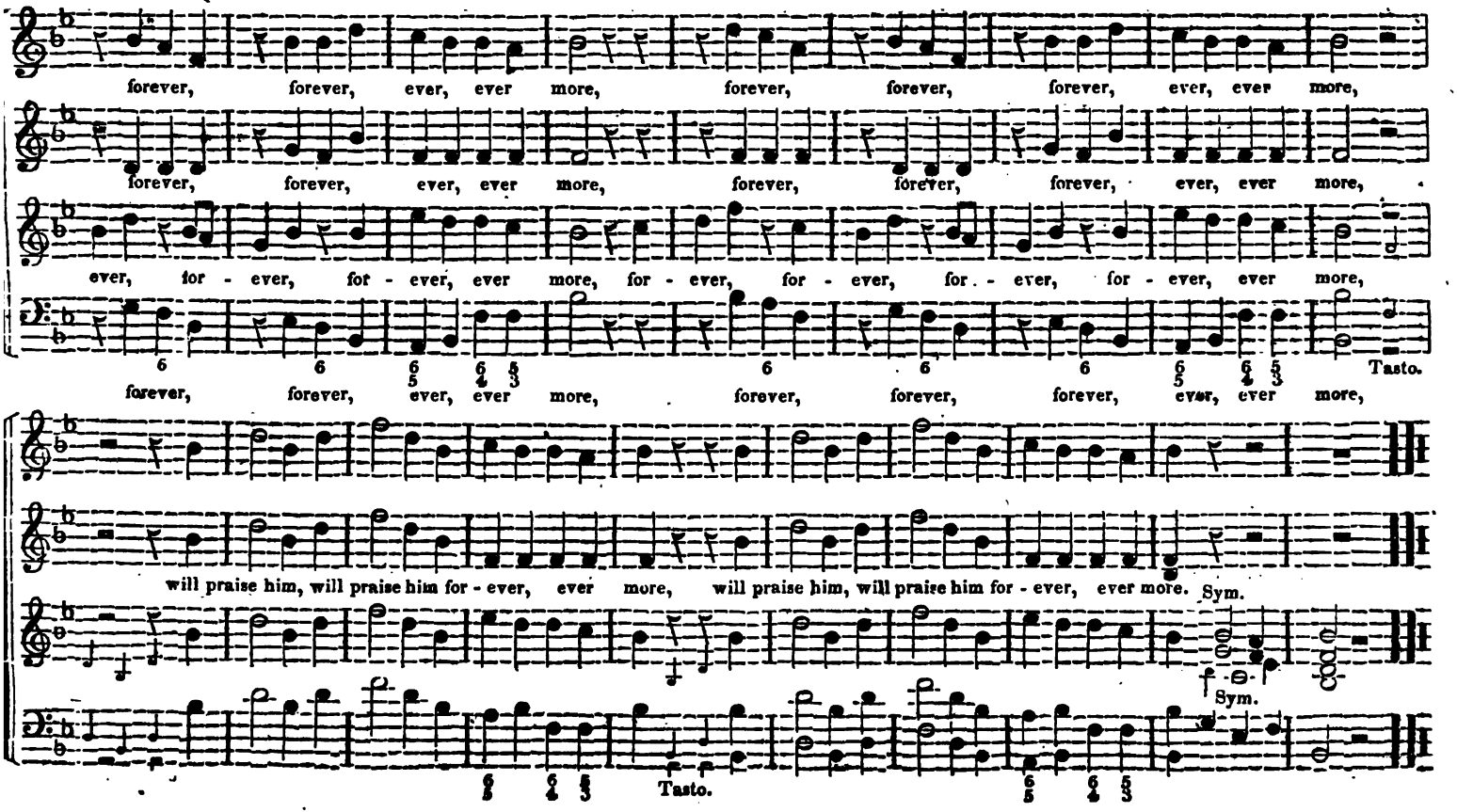

lute and strike the harp, sound the lute and strike the harp, Sound the lute and strike the harp. Sons of Zion come before him, sound the
Sound the lute and harp,
Sound the lute and harp.
Sound the lute and harp,
lute and strike the harp, sound the lute and strike the harp, strike the harp,—strike the harp, strike the harp—
Sound the lute and harp,
SYM.
Voice.
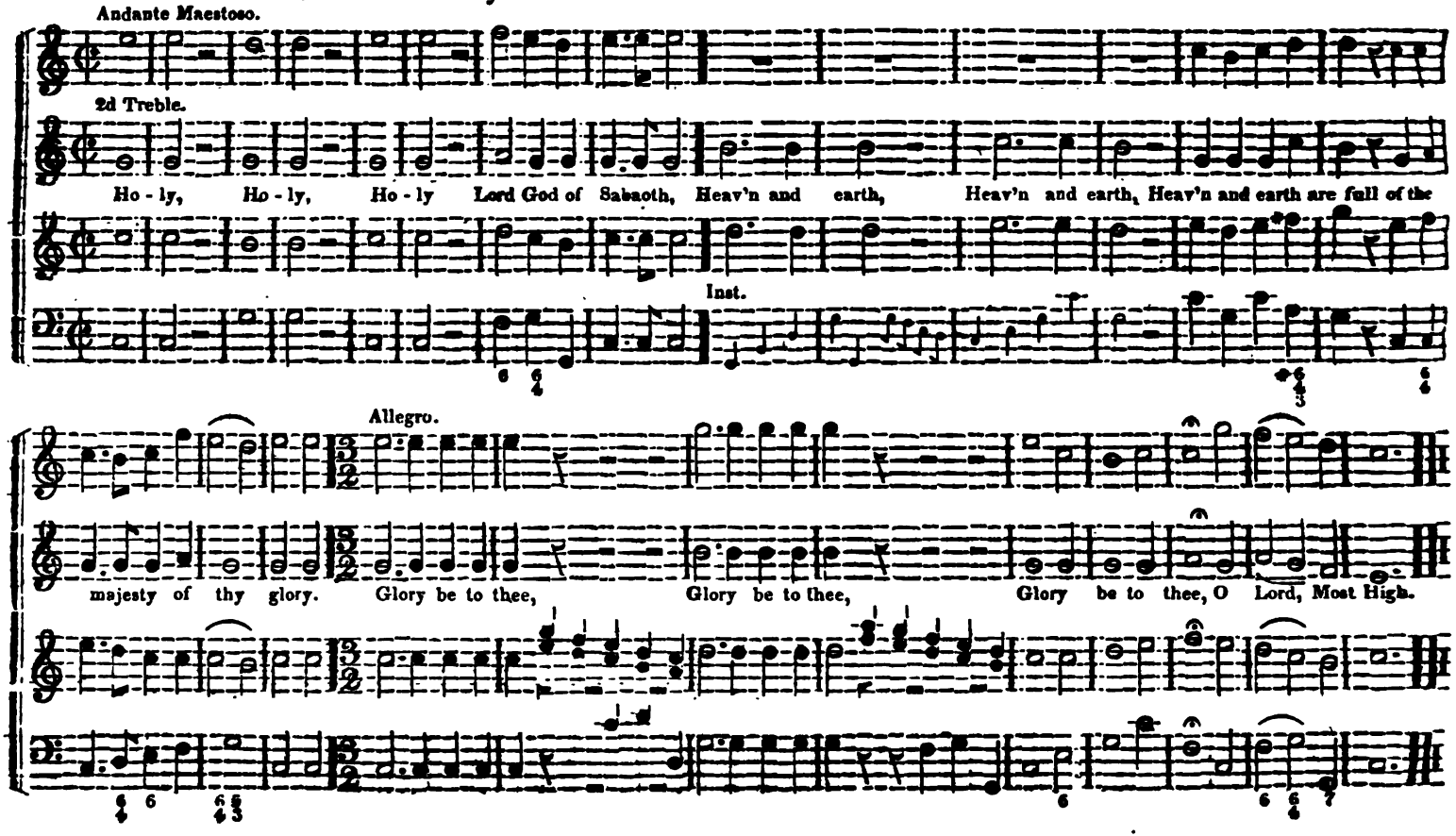

2d Treble.
Solo.
Ju - bi - - la - te, A - men, A - men.
1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.
2. Now, like moon light waves retreating, To the shore it dies along; Now, like angry surges meeting, Breaks the mingled tide of song.
Tutti. F.
Solo. P.P.
Tutti.
Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, Amen.
Farther now, now farther stealing, Soft it fades up - on the ear.
Hush! again, like waves retreating, To the shore it dies along.
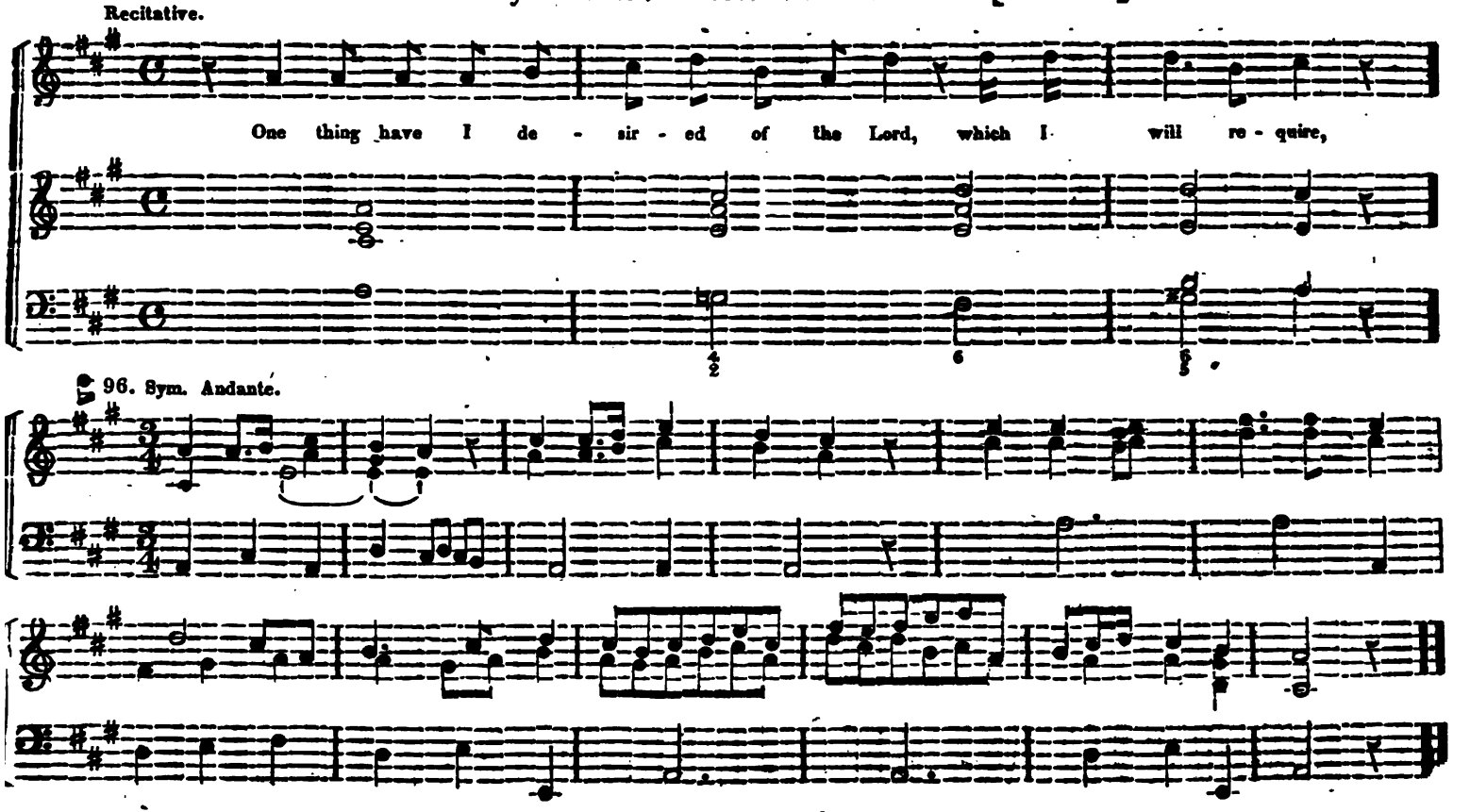

For.
Tasto.
2d Treble.
Hal - le - lu-jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah to the God of Israel,
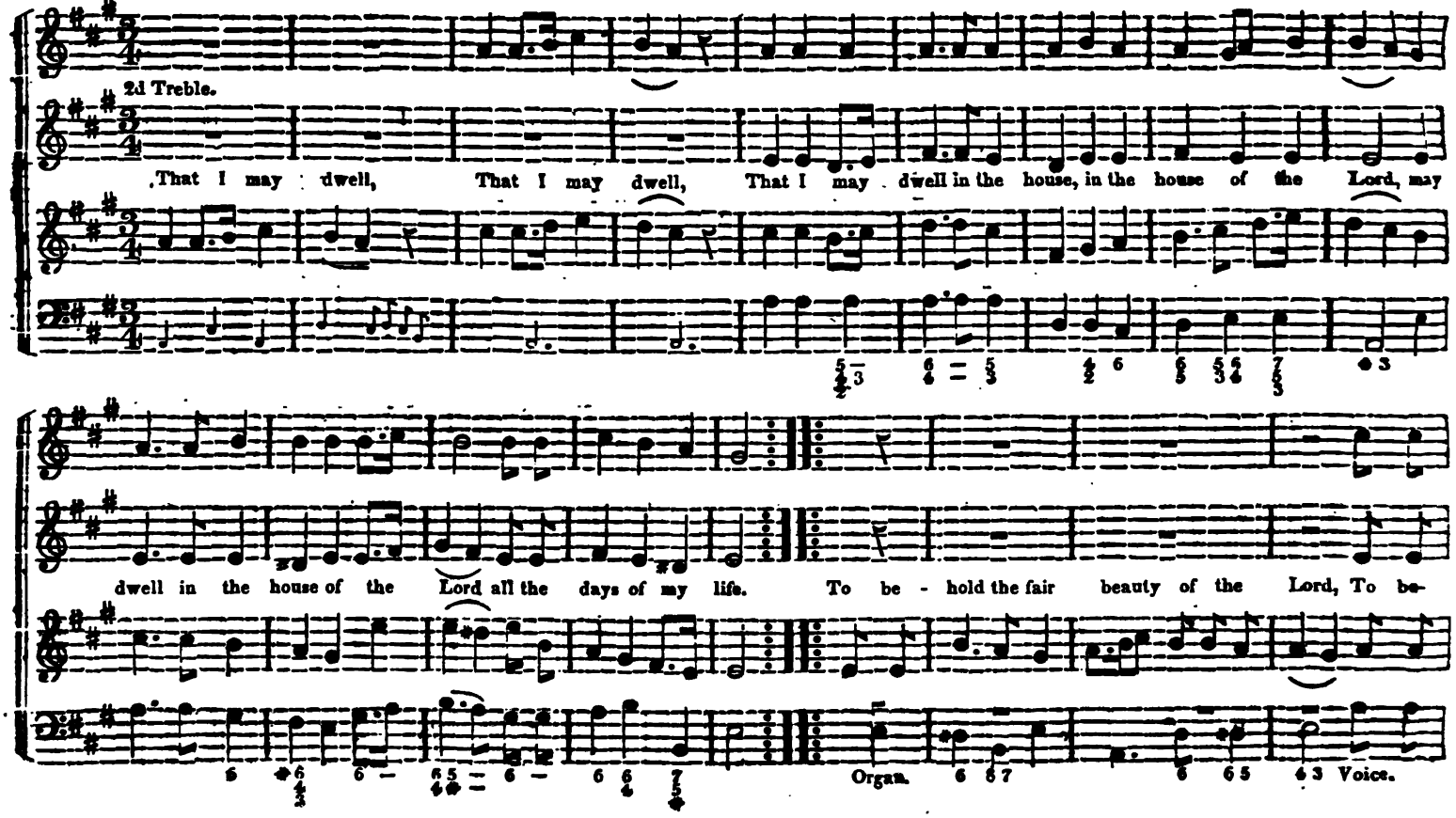

He will save - - - - us in the day, the day of fight.
P.
He will save us in the day - - will save us in the day of fight.
Hal-le - lu-jah, the Lord is our de-
SYM.
Voice.
P.
SYM.
Voice.
Tasto.
he will save us in the day, will save us in the day of fight.
F.
fender, he will save us in the day, in the day of fight.
God is great in battle, for he is the Lord of hosts.
Sym.
Voice.
SYM.
F.
Voice.
Tasto.
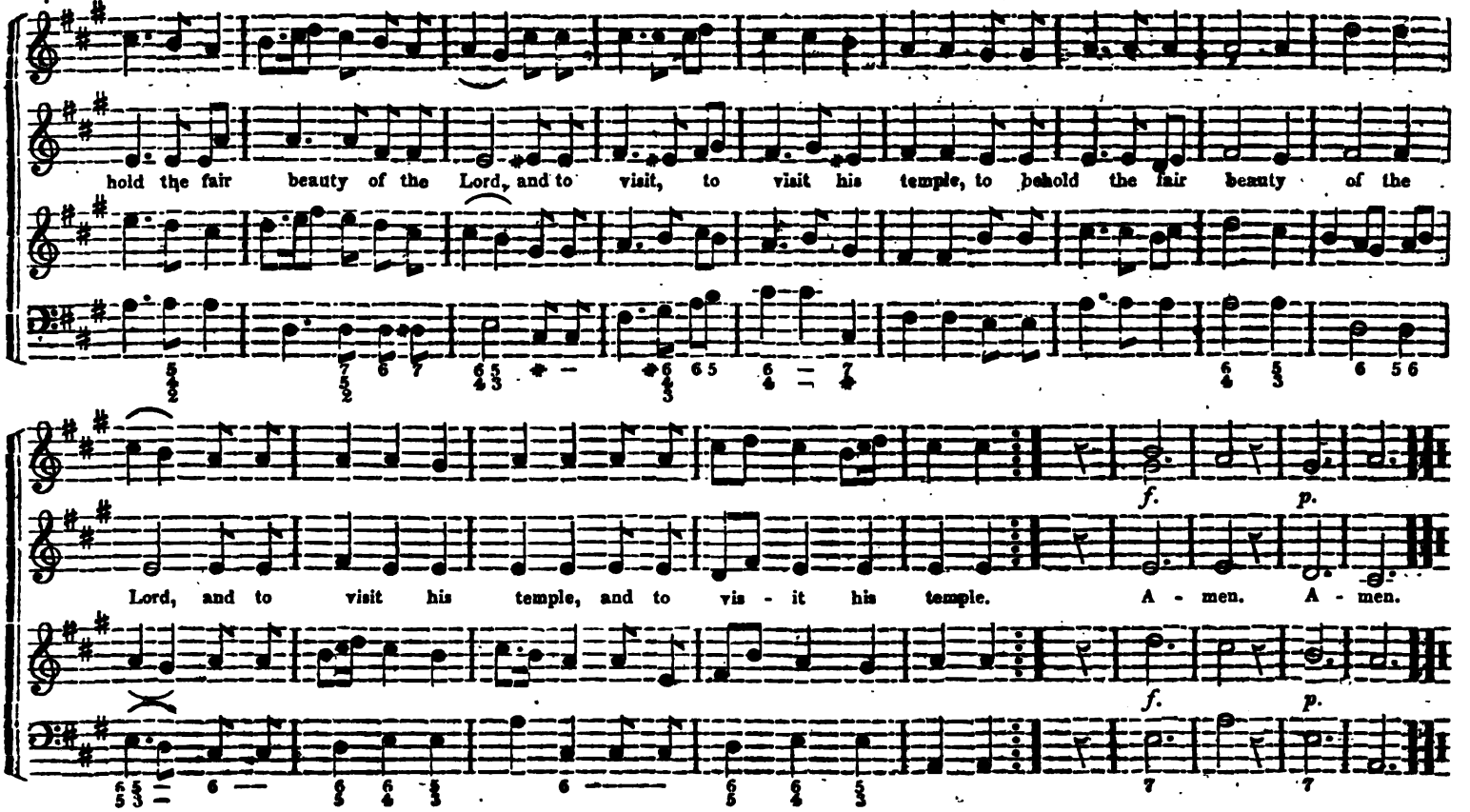

Hal-le - lu - jah, He is our refuge, I will praise him for - ever, ever - more, Hal - le - lu - jah,
SYM.
Voice.
SYM.
Tasto.
SYM.
Voice.
SYM.
forever,
I will praise him, will praise him ever - more, will praise him, will praise him, will praise him for - ever, forever,
Voice. Sym. Voice. for - - ev - er, for-
forever,
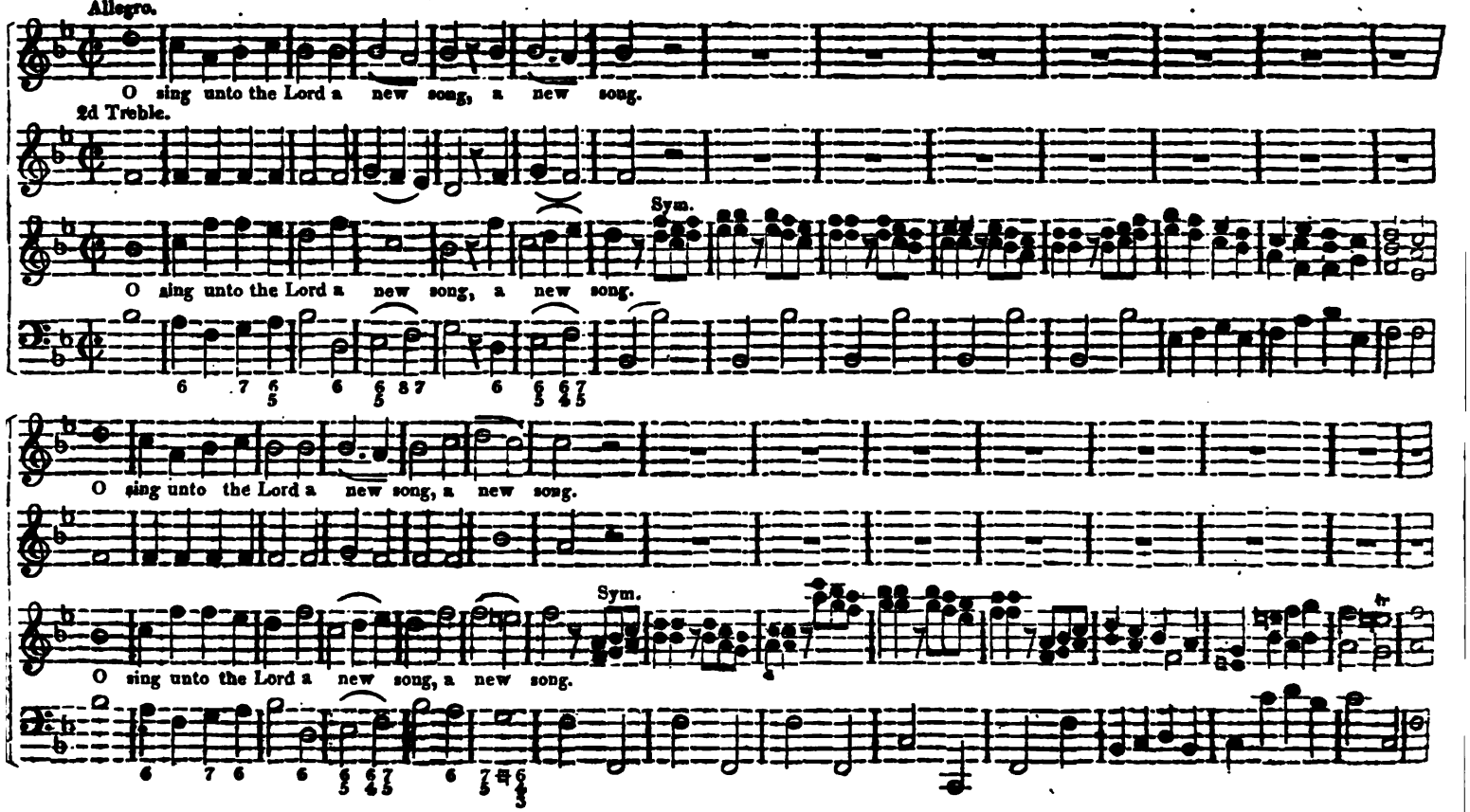

forever, forever, ever, ever more, forever, forever, forever, ever, ever more,
forever, forever, ever, ever more, forever, forever, forever, ever, ever more,
ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever, for - ever, ever more,
6 6 6 6 6 6 6 6 6 6
5 4 3 5 4 3
Tasto.
forever, forever, ever, ever more, forever, forever, forever, ever, ever more,
will praise him, will praise him for - ever, ever more, will praise him, will praise him for - ever, ever more. Sym.
Sym.
6 6 6 6 6 6
5 4 3 5 4 3
Tasto.
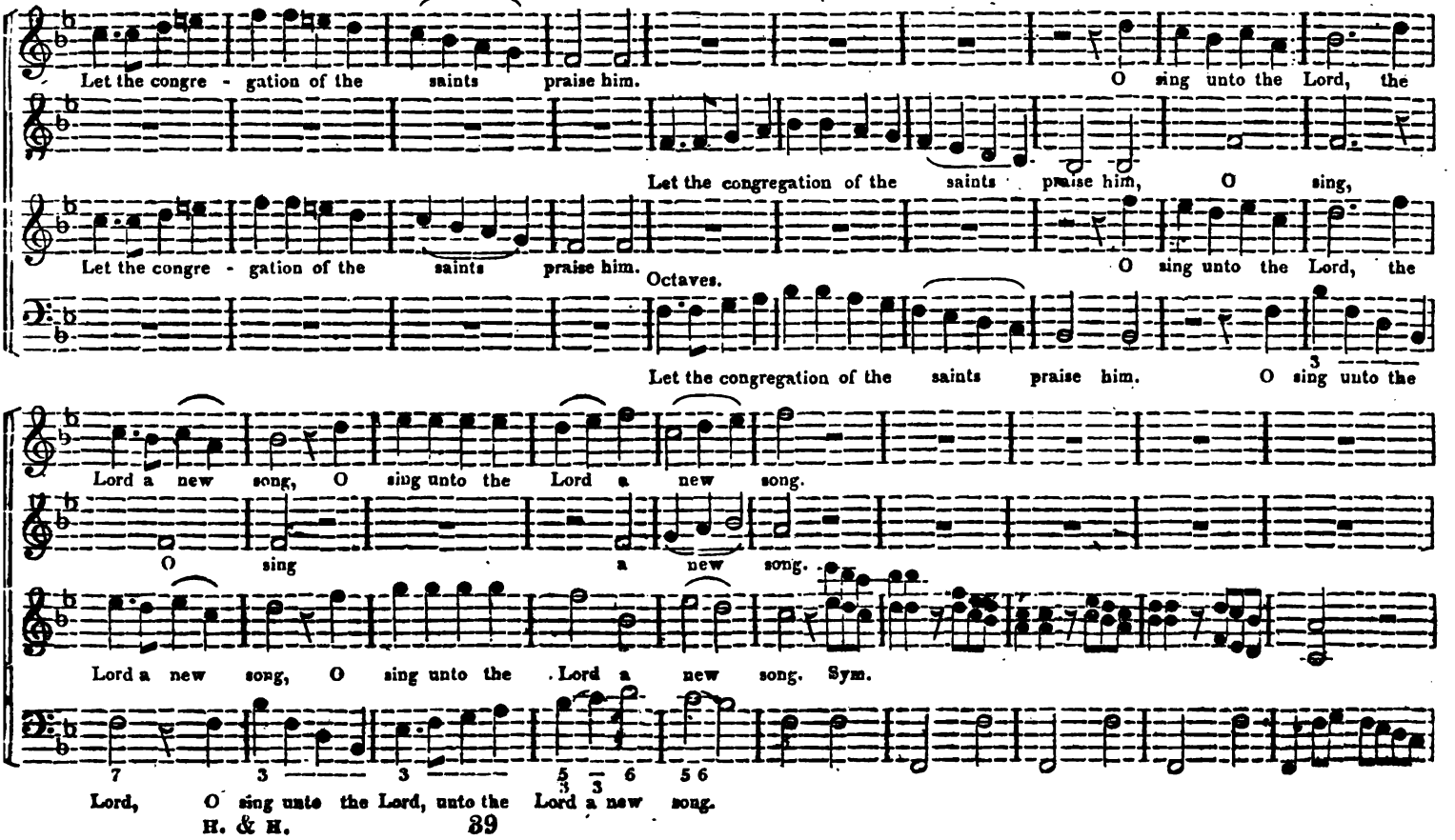

Andante Maestoso.
2d Treble.
Ho - ly, Ho - ly, Ho - ly Lord God of Sabaoth, Heav'n and earth, Heav'n and earth, Heav'n and earth are full of the
Inst.
Allegro.
majesty of thy glory. Glory be to thee, Glory be to thee, Glory be to thee, O Lord, Most High.
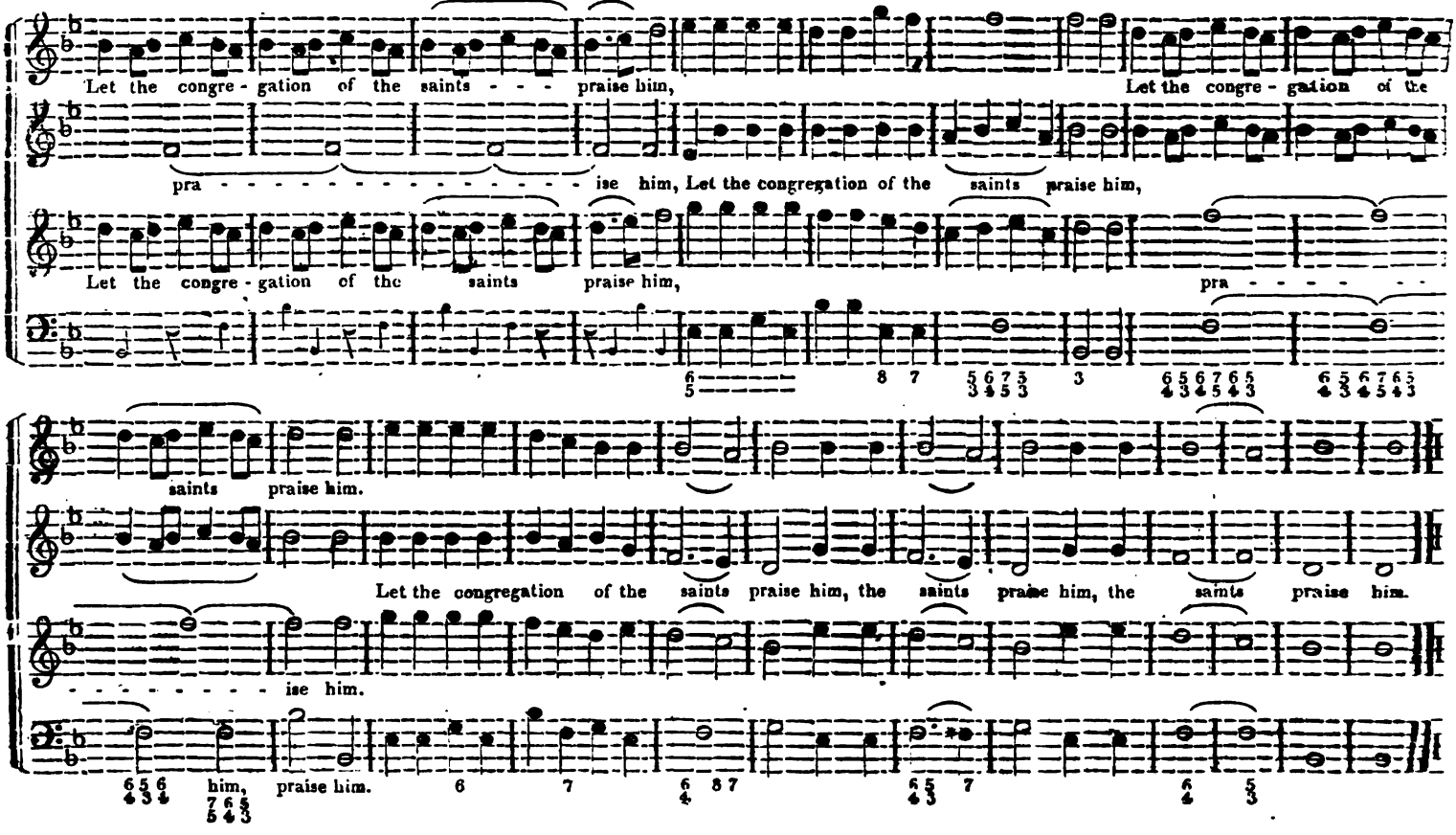

Recitative.
One thing have I de - sir - ed of the Lord, which I will re - quire,
96. Sym. Andante.
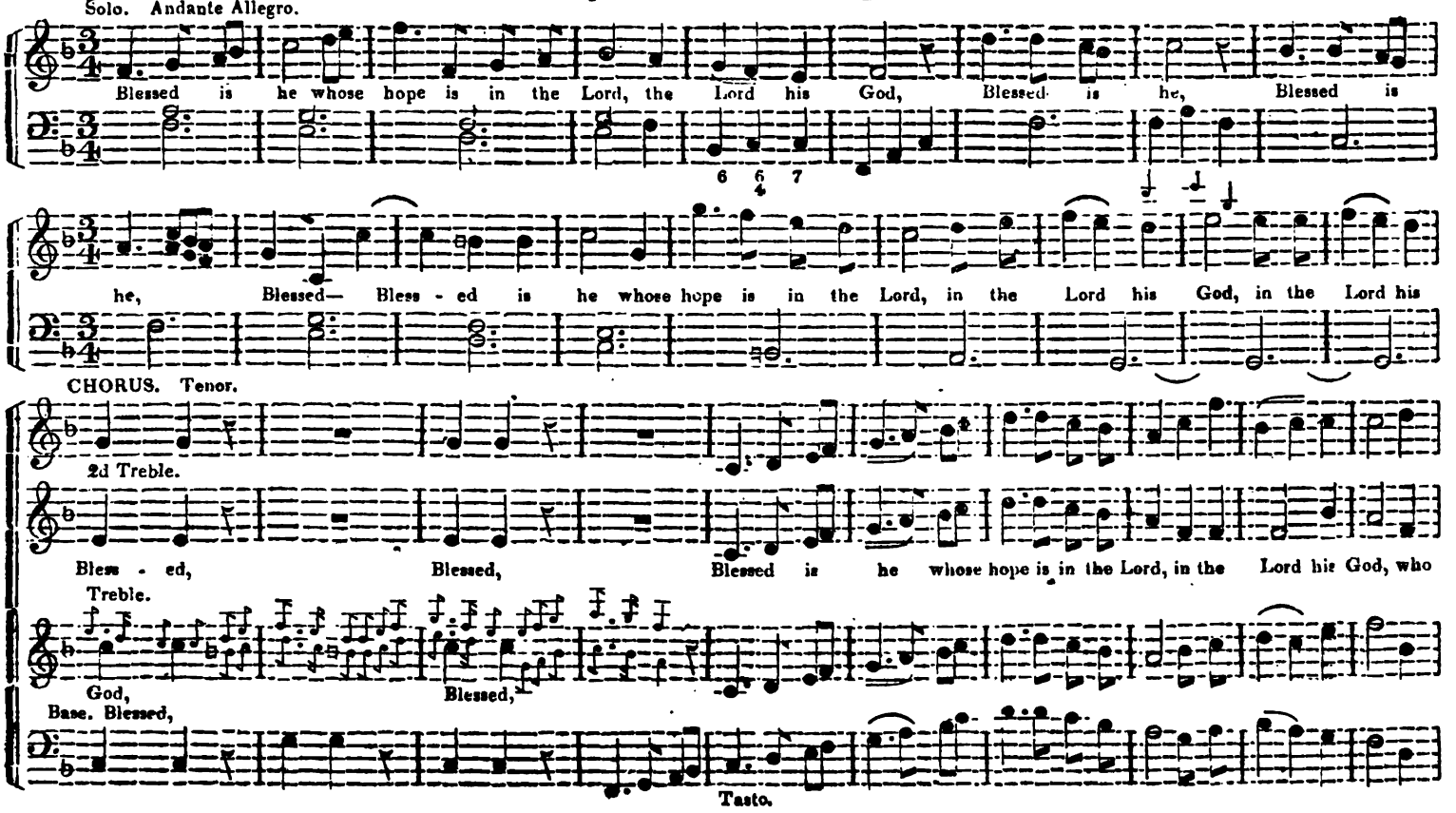

2d Treble.
That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may
dwell in the house of the Lord all the days of my life. To be - hold the fair beauty of the Lord, To be-
Organ.
Voice.


hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the
Lord, and to visit his temple, and to vis - it his temple. A - men. A - men.
f.
p.
f.
p.
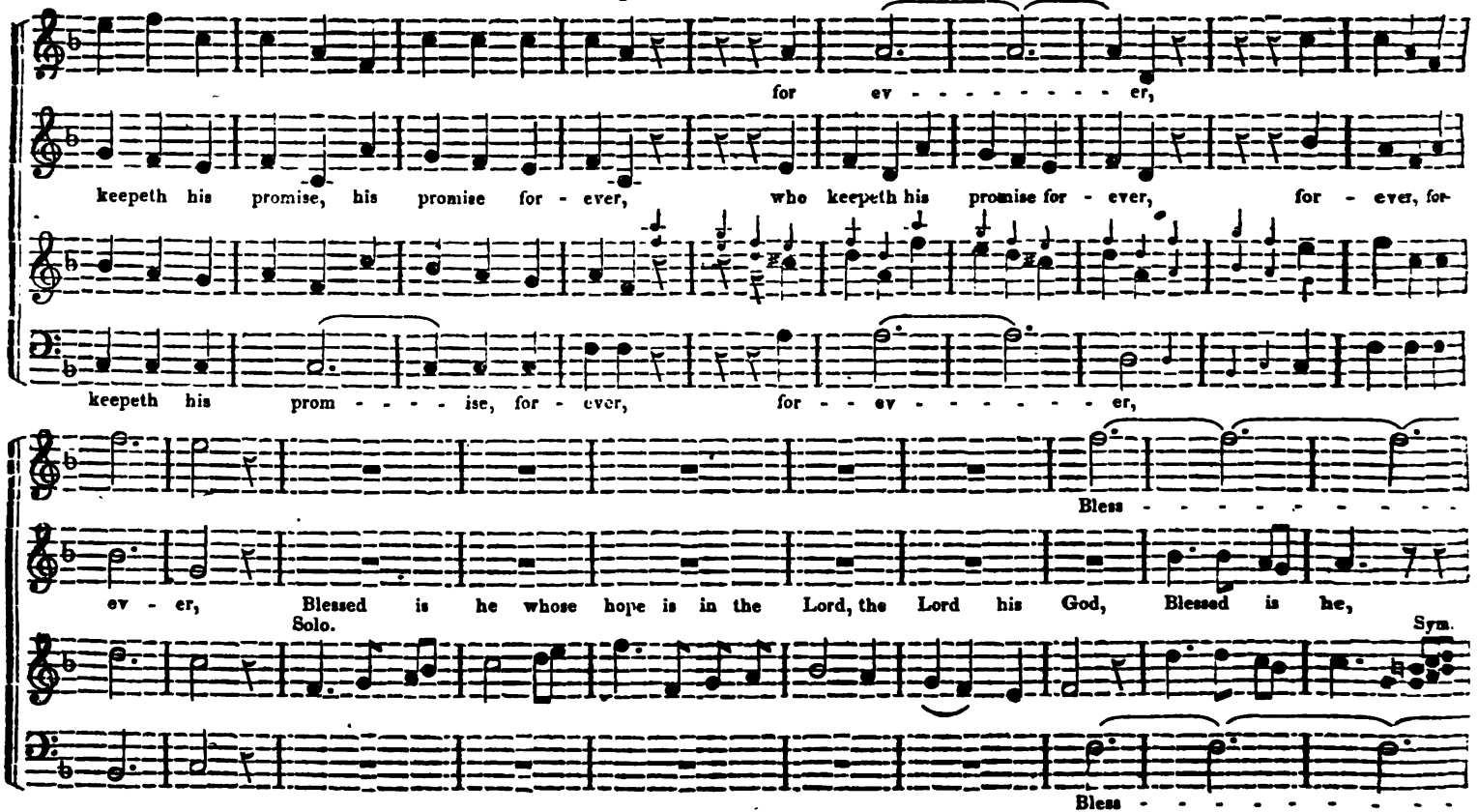

Allegro.
O sing unto the Lord a new song, a new song.
2d Treble.
Sym.
O sing unto the Lord a new song, a new song.
O sing unto the Lord a new song, a new song.
Sym.
O sing unto the Lord a new song, a new song.

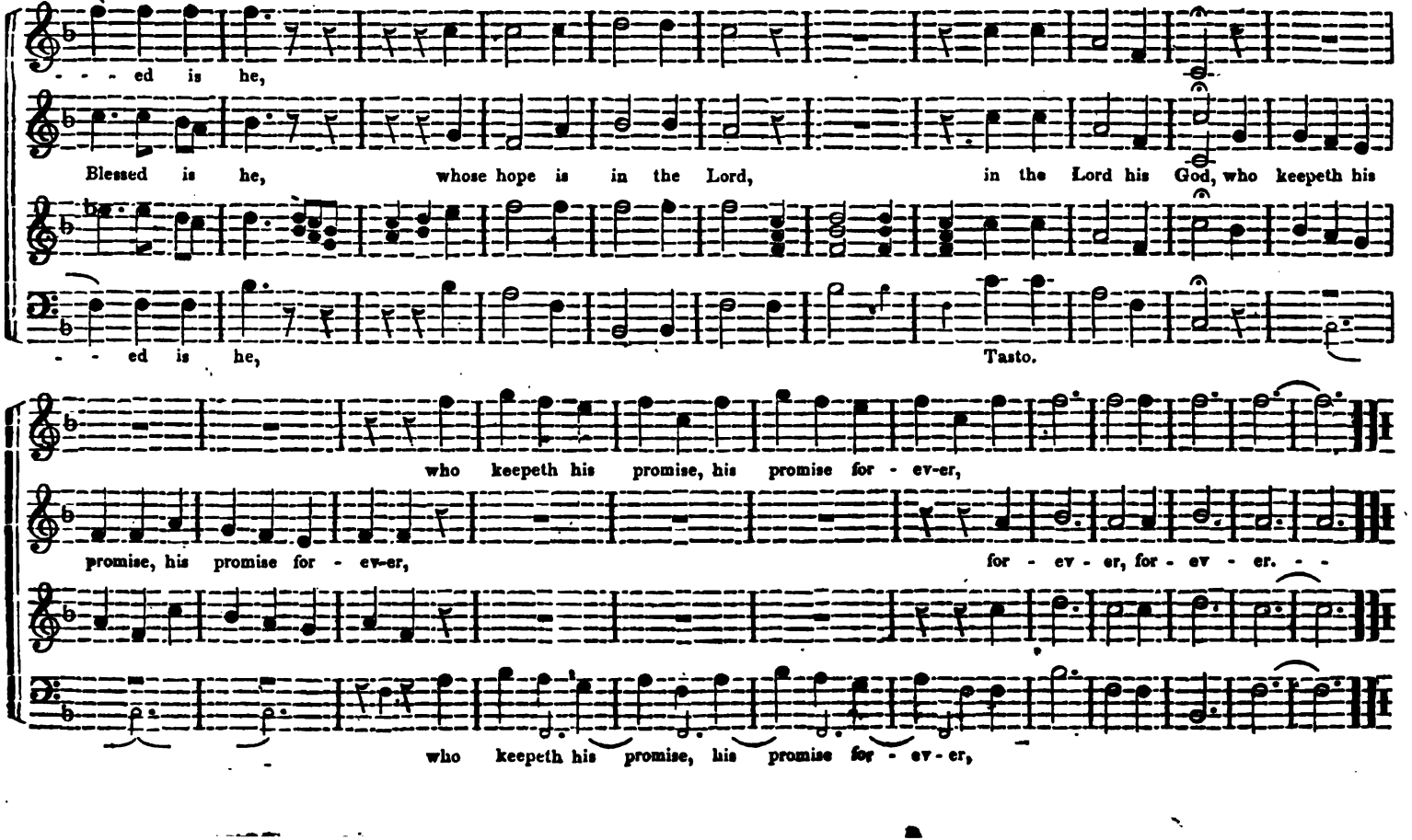

Let the congre - gation of the saints praise him.
O sing unto the Lord, the
Let the congregation of the saints praise him, O sing,
Let the congre - gation of the saints praise him.
Octaves.
O sing unto the Lord, the
Let the congregation of the saints praise him.
O sing unto the
Lord a new song, O sing unto the Lord a new song.
O sing a new song.
Lord a new song, O sing unto the Lord a new song. Sym.
Lord, O sing unto the Lord, unto the Lord a new song.
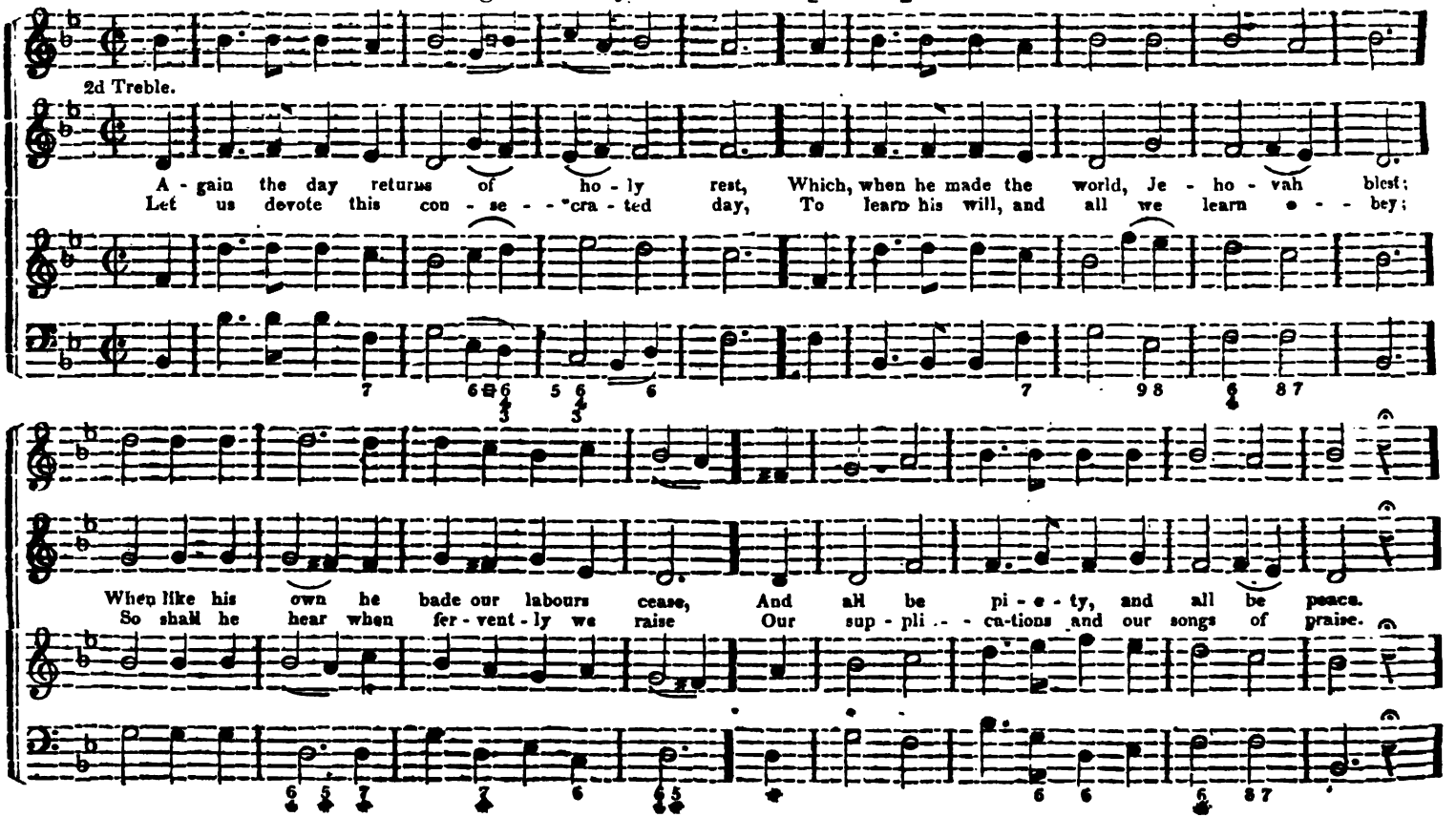

Let the congre - gation of the saints - - - praise him,
Let the congre - gation of the
pra - - - - - - - - - - - - - - - - ise him, Let the congregation of the saints praise him,
Let the congre - gation of the saints praise him,
pra - - - - - -
saints praise him.
Let the congregation of the saints praise him, the saints praise him, the samts praise him.
- - - - - - - - - ise him.
him, praise him.
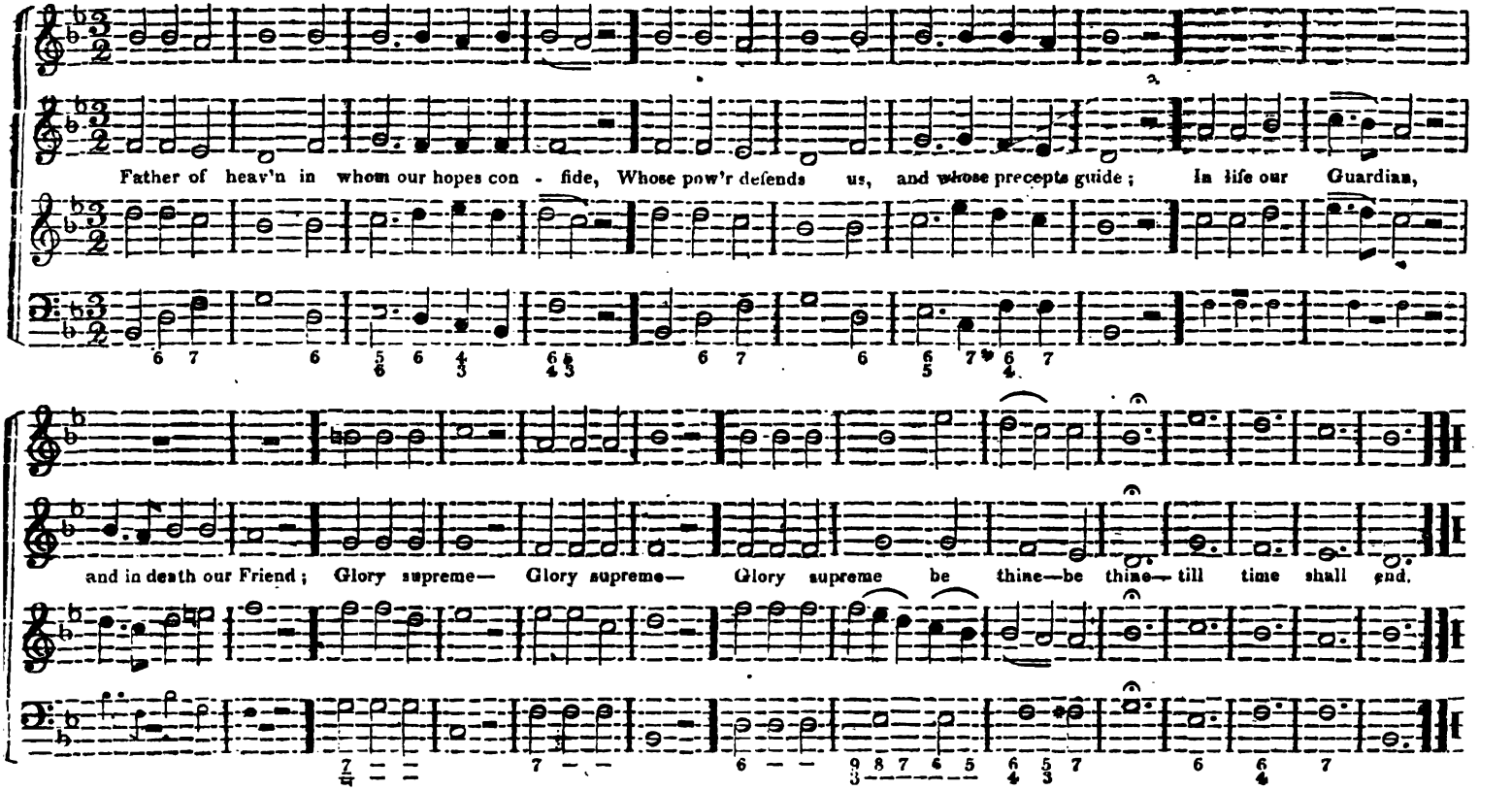

Solo. Andante Allegro.
Blessed is he whose hope is in the Lord, the Lord his God, Blessed is he, Blessed is
6 6 7
4
he, Blessed— Bless - ed is he whose hope is in the Lord, in the Lord his God, in the Lord his
CHORUS. Tenor.
2d Treble.
Bless - ed, Blessed, Blessed is he whose hope is in the Lord, in the Lord his God, who
Treble.
God, Blessed,
Base. Blessed,
Tasto.

Blessed is he whose hope is in the Lord. Continued.
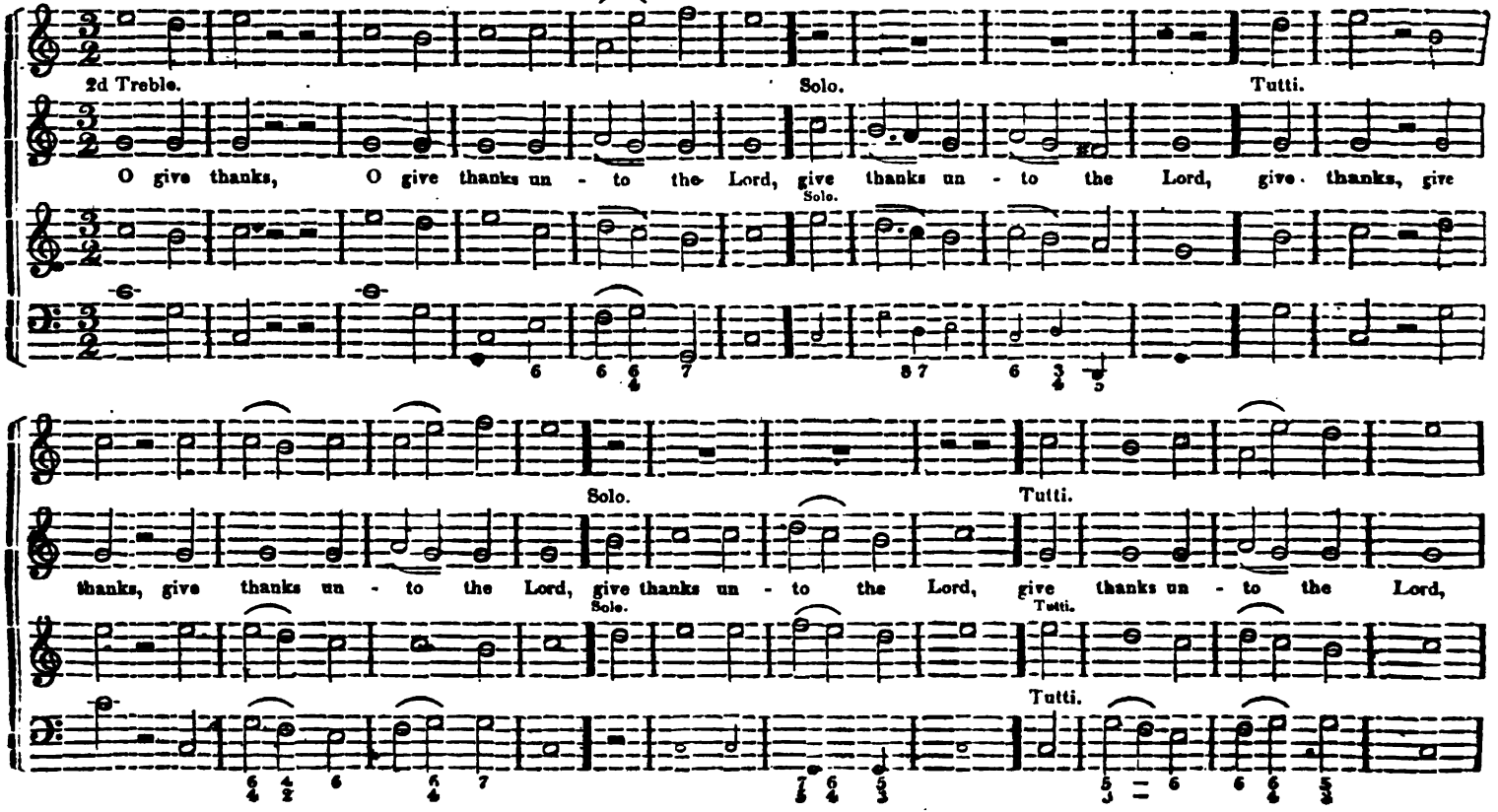



- - - ed is he,
Blessed is he, whose hope is in the Lord, in the Lord his God, who keepeth his
- - ed is he,
Tasto.
who keepeth his promise, his promise for - ev-er,
promise, his promise for - ev-er,
for - ev - er, for - ev - er. - -
who keepeth his promise, his promise for - ev - er,
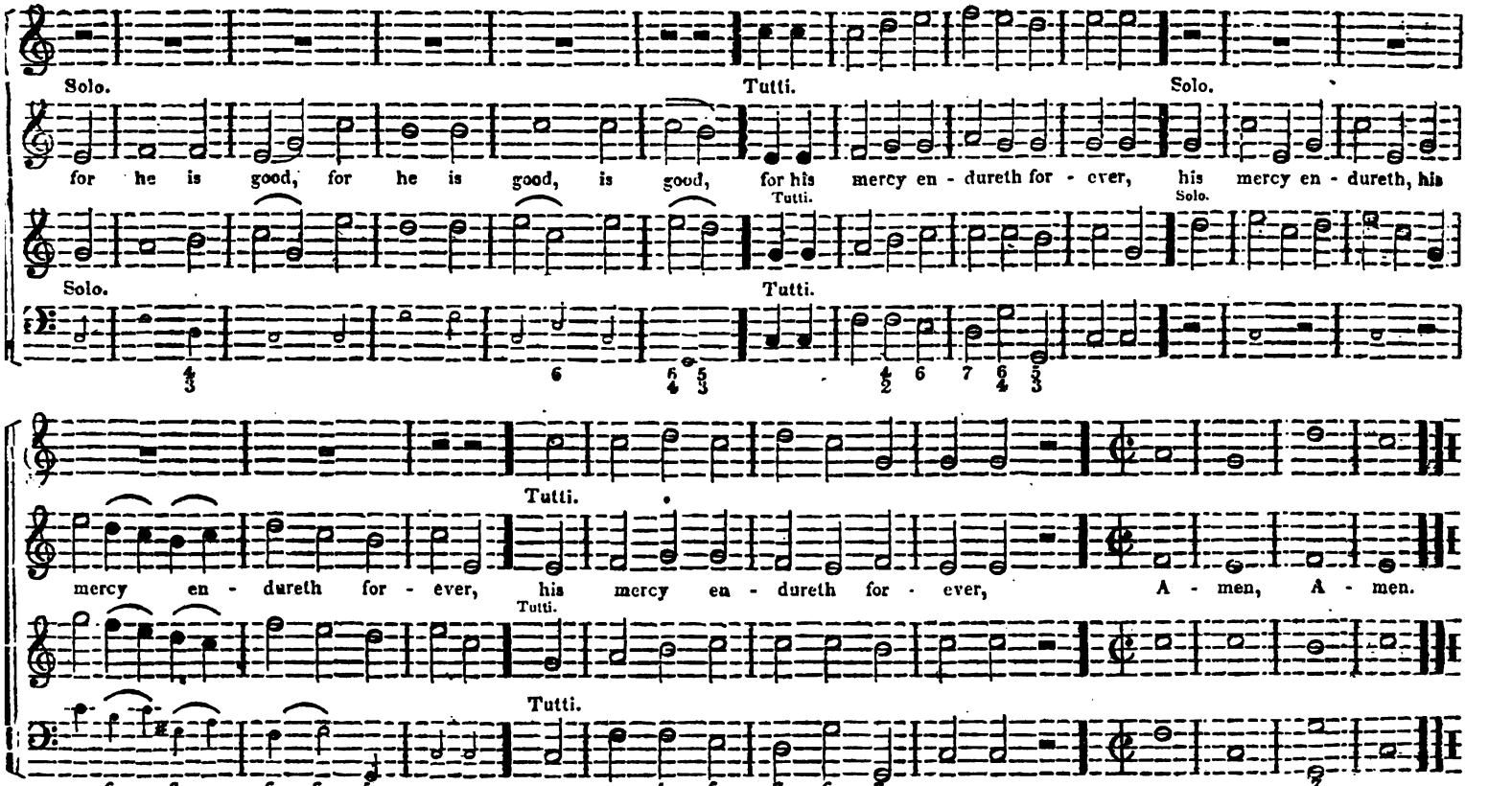

2d Treble.
A - gain the day returns of ho - ly rest, Which, when he made the world, Je - ho - vah blest;
Let us devote this con - se - - - cra - ted day, To learn his will, and all we learn o - - bey;
When like his own he bade our labours cease, And all be pi - e - ty, and all be peace.
So shall he hear when fer - vent - ly we raise Our sup - pli - - - ca-tions and our songs of praise.


Father of heav'n in whom our hopes con - fide, Whose pow'r defends us, and whose precepts guide; In life our Guardian,
and in death our Friend; Glory supreme— Glory supreme— Glory supreme be thine—be thine— till time shall end.
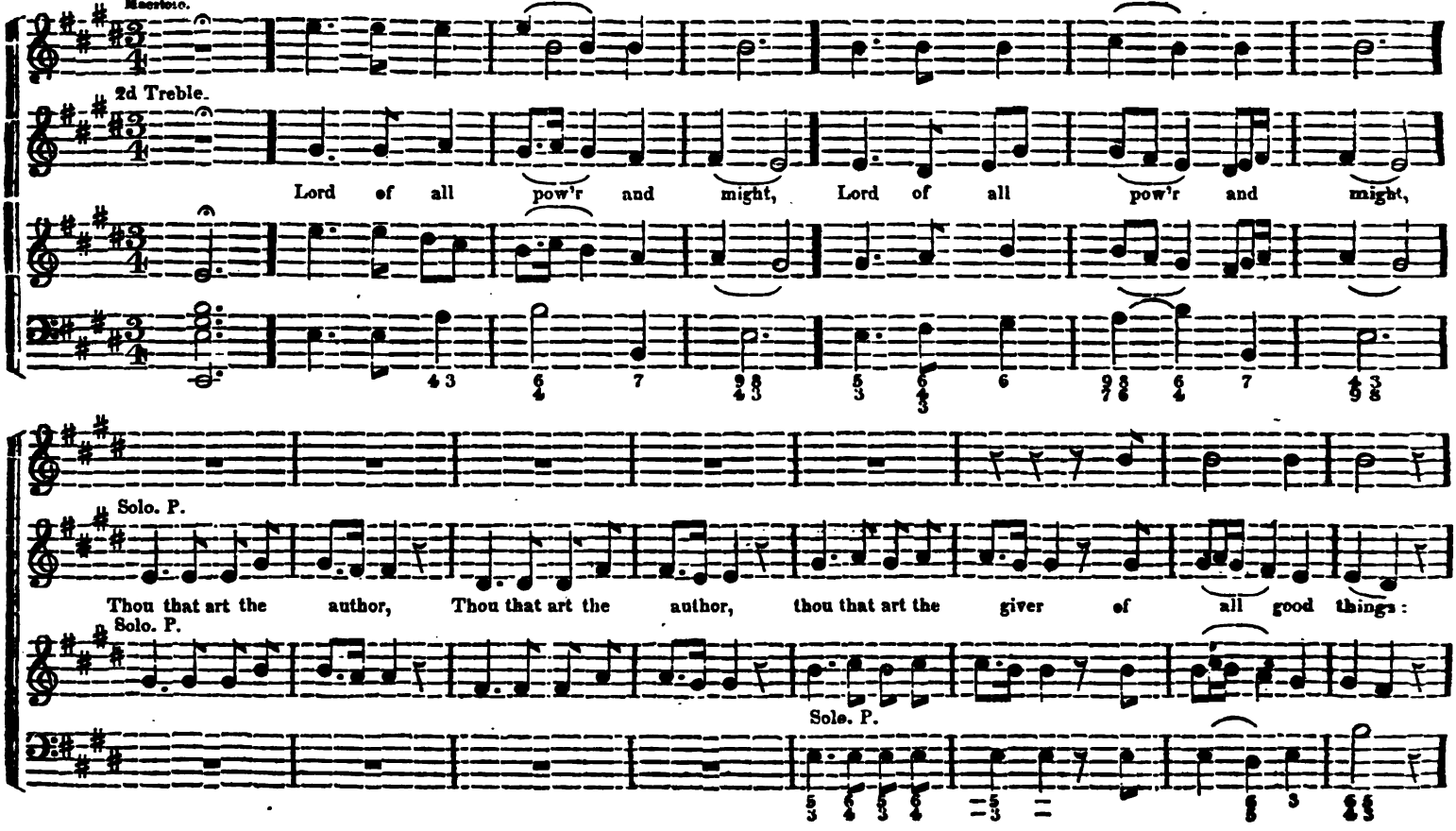
"O give thanks unto the Lord." [ANTHEM.]
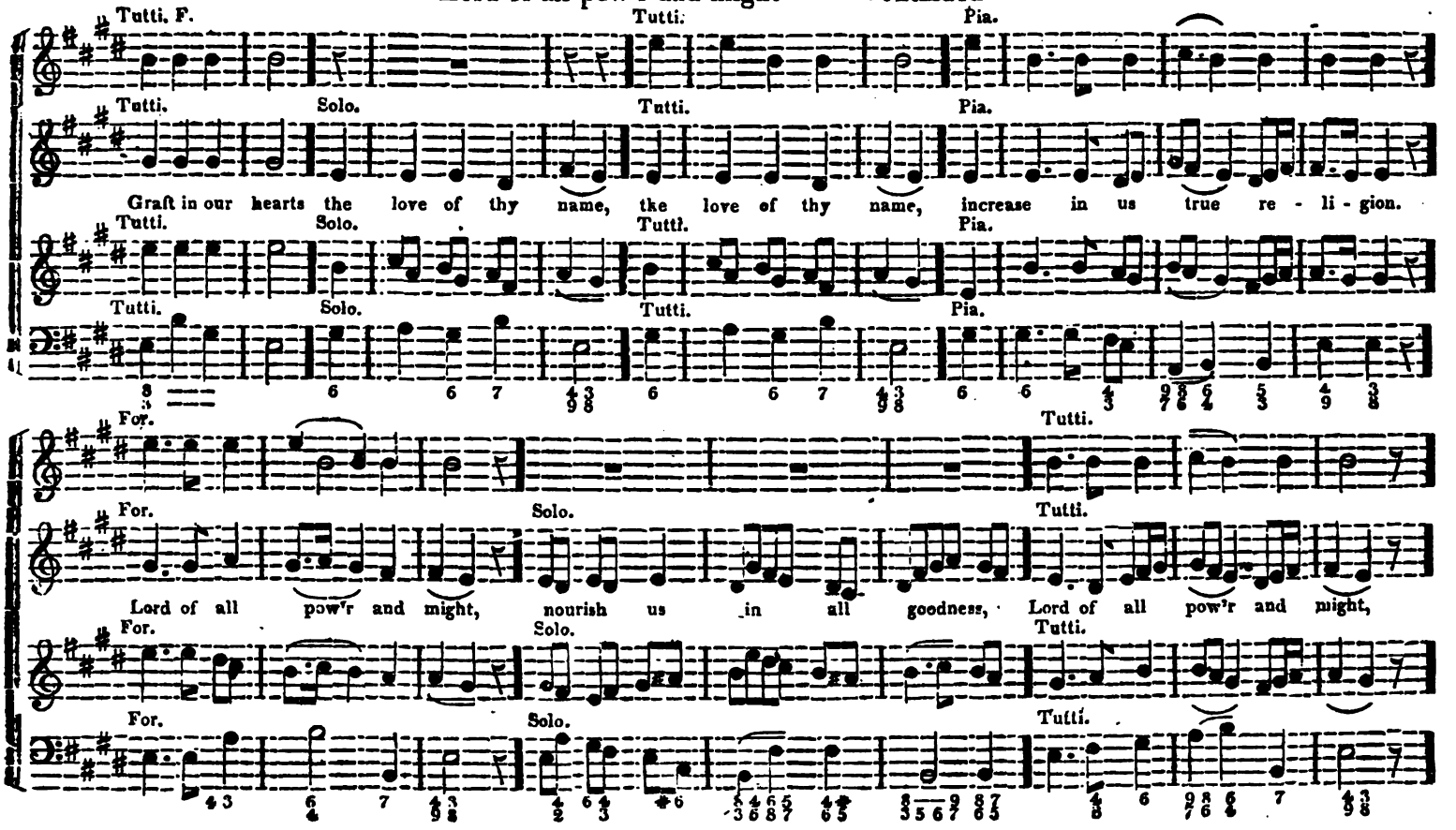
Jno. Smith.
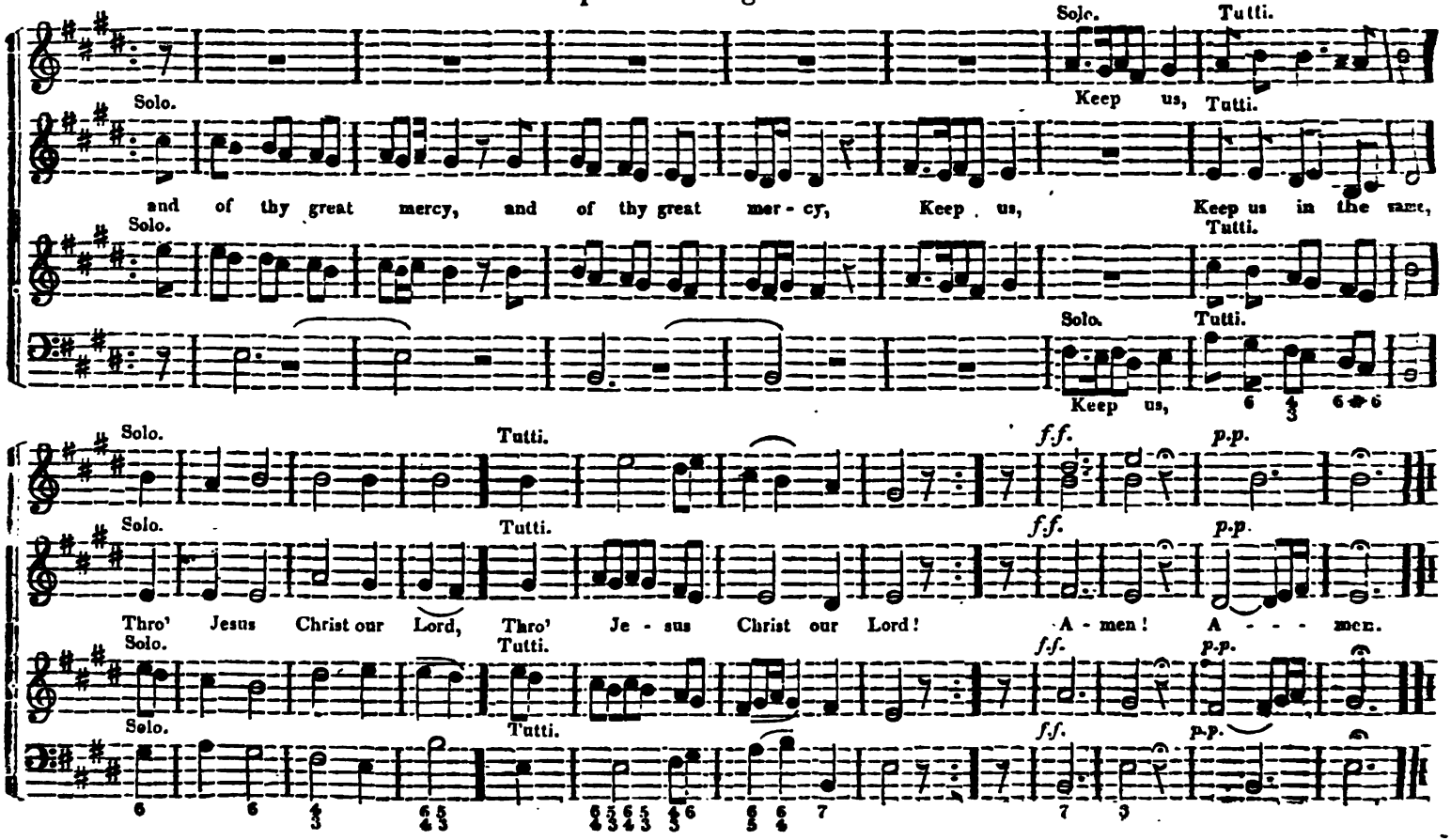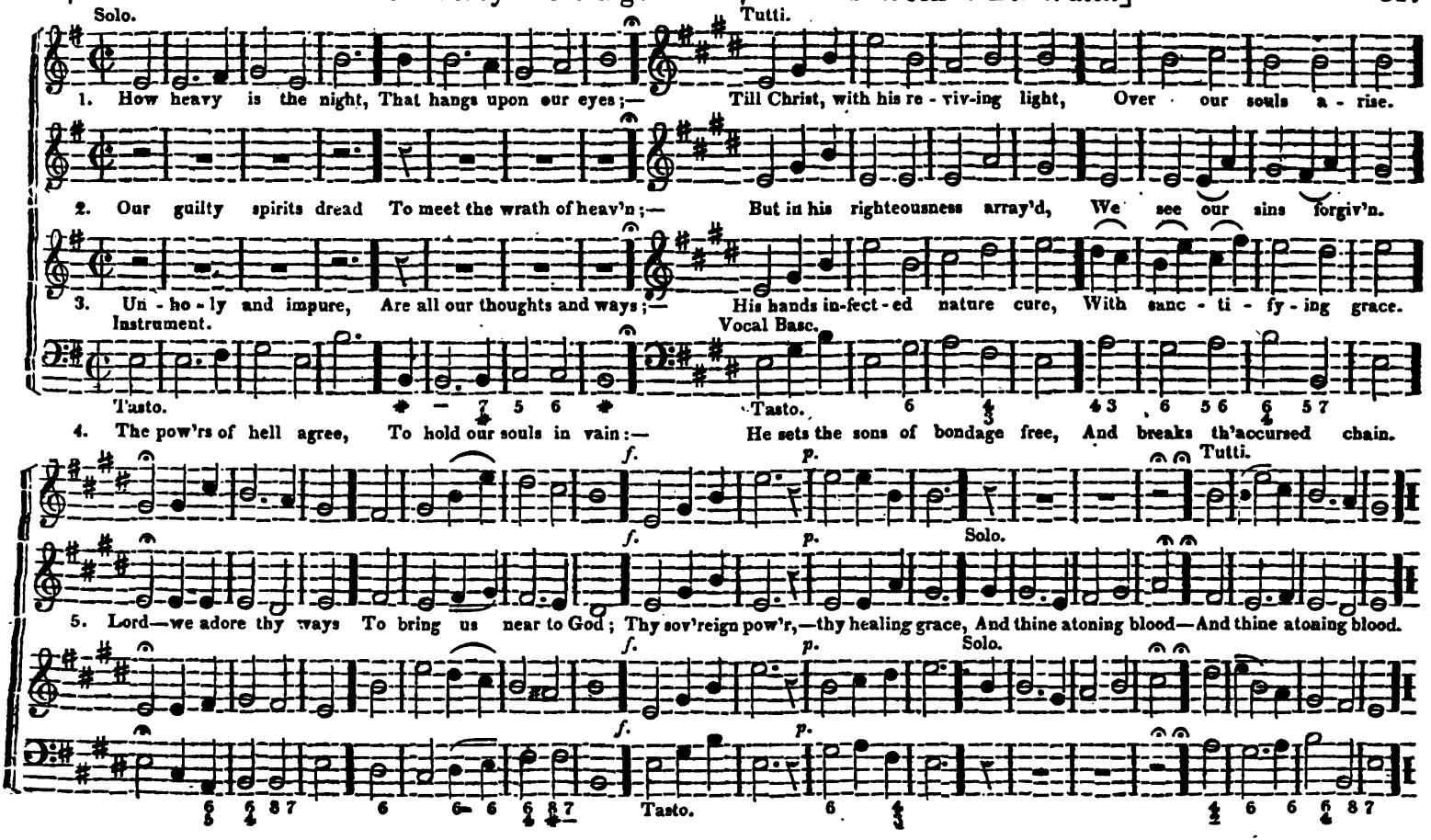



Solo.
Tutti.
Solo.
for he is good, for he is good, is good, for his mercy en - dureth for - ever, his mercy en - dureth, his
Tutti.
Solo.
Solo.
Tutti.
Tutti.
mercy en - dureth for - ever, his mercy en - dureth for - ever, A - men, A - men.
Tutti.
Tutti.
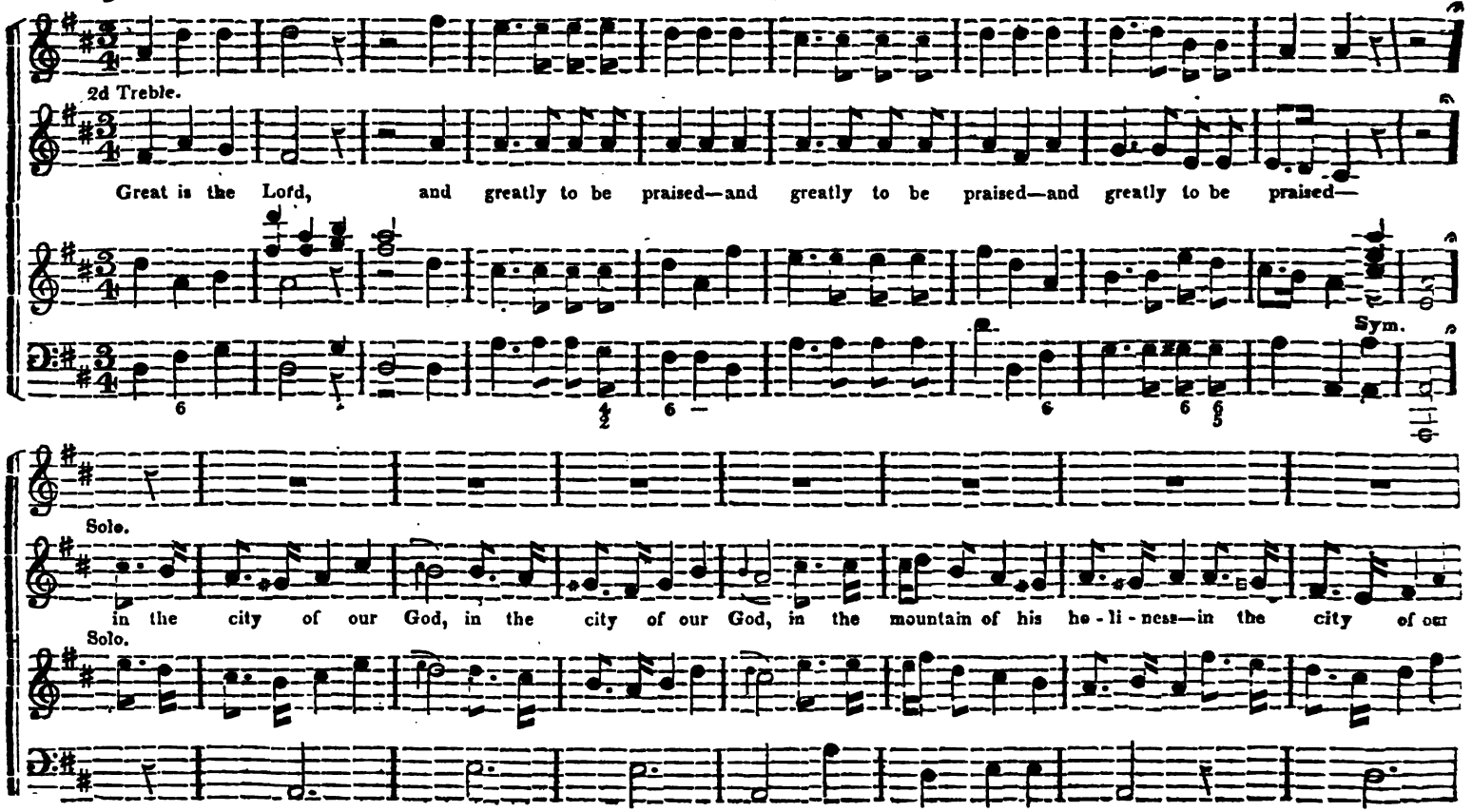
100. "Lord of all pow'r and might." [COLLECT.] Rev. W. Mason.
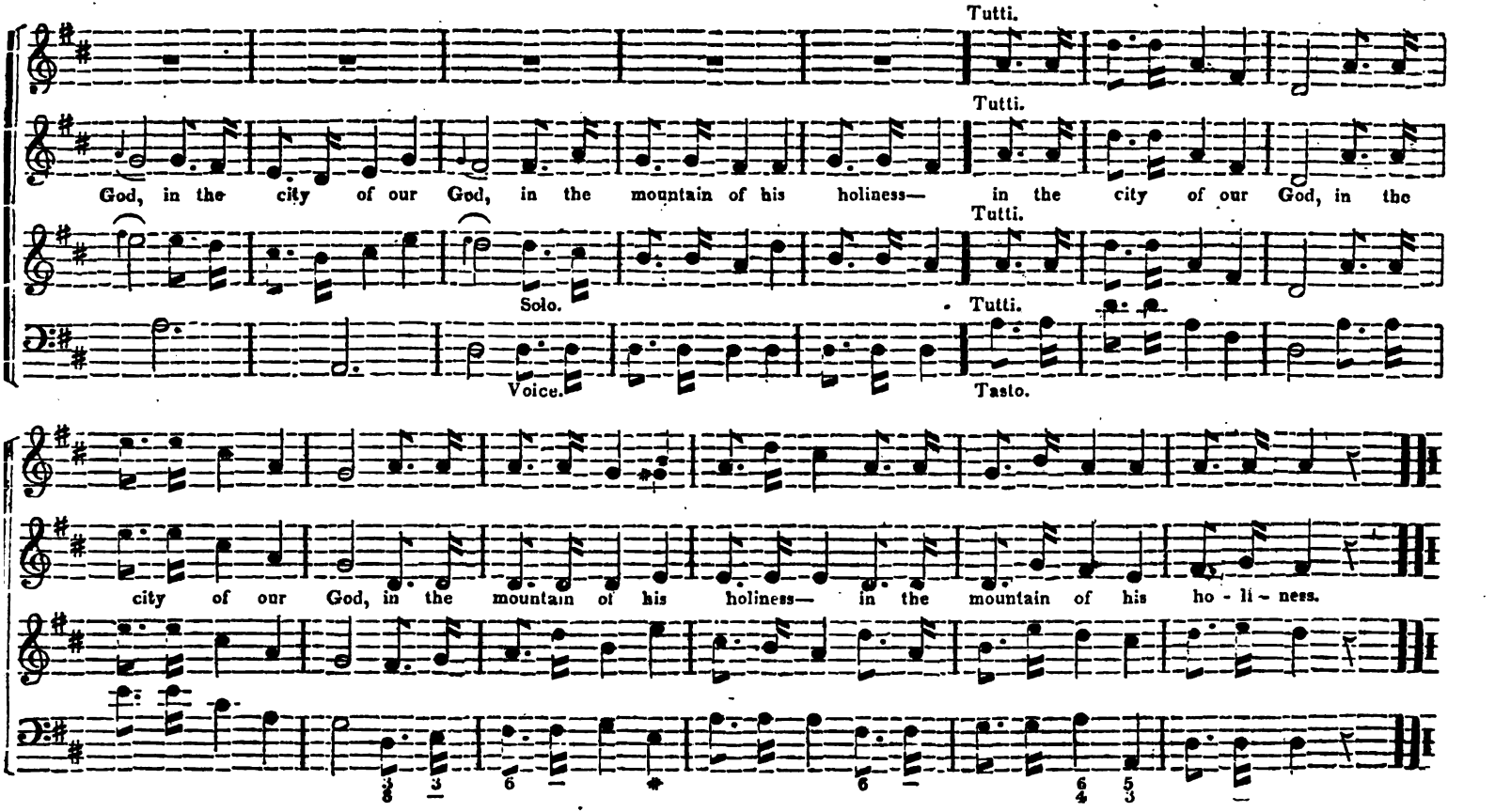



Tutti. F.
Tutti.
Pia.
Tutti.
Solo.
Tutti.
Pia.
Graft in our hearts the love of thy name, tke love of thy name, increase in us true re - li - gion.
Tutti.
Solo.
Tutti.
Pia.
Tutti.
Solo.
Tutti.
Pia.
For.
Tutti.
For.
Solo.
Tutti.
Lord of all pow'r and might, nourish us in all goodness, Lord of all pow'r and might,
For.
Solo.
Tutti.
For.
Solo.
Tutti.


Solo.
Tutti.
Keep us,
and of thy great mercy, and of thy great mer - cy, Keep us, Keep us in the same,
Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! A - men! A - - - men.
f.f.
p.p.


Solo.
Tutti.
1. How heavy is the night, That hangs upon our eyes;— Till Christ, with his re - viv-ing light, Over our souls a - rise.
2. Our guilty spirits dread To meet the wrath of heav'n;— But in his righteousness array'd, We see our sins forgiv'n.
3. Un - ho - ly and impure, Are all our thoughts and ways;— His hands in-fect - ed nature cure, With sanc - ti - fy - ing grace.
Instrument.
Vocal Basc.
Tasto.
Tasto.
4. The pow'rs of hell agree, To hold our souls in vain:— He sets the sons of bondage free, And breaks th'accursed chain.
f.
p.
Tutti.
Solo.
5. Lord—we adore thy ways To bring us near to God; Thy sov'reign pow'r,—thy healing grace, And thine atoning blood—And thine atoning blood.
Tasto.


2d Treble.
Great is the Lord, and greatly to be praised—and greatly to be praised—and greatly to be praised—
Sym.
Solo.
in the city of our God, in the city of our God, in the mountain of his ho-li-ness—in the city of our
Solo.


Tutti.
Tutti.
God, in the city of our God, in the mountain of his holiness— in the city of our God, in the
Tutti.
Solo.
Tutti.
Voice.
Tasto.
city of our God, in the mountain of his holiness— in the mountain of his ho - li - ness.
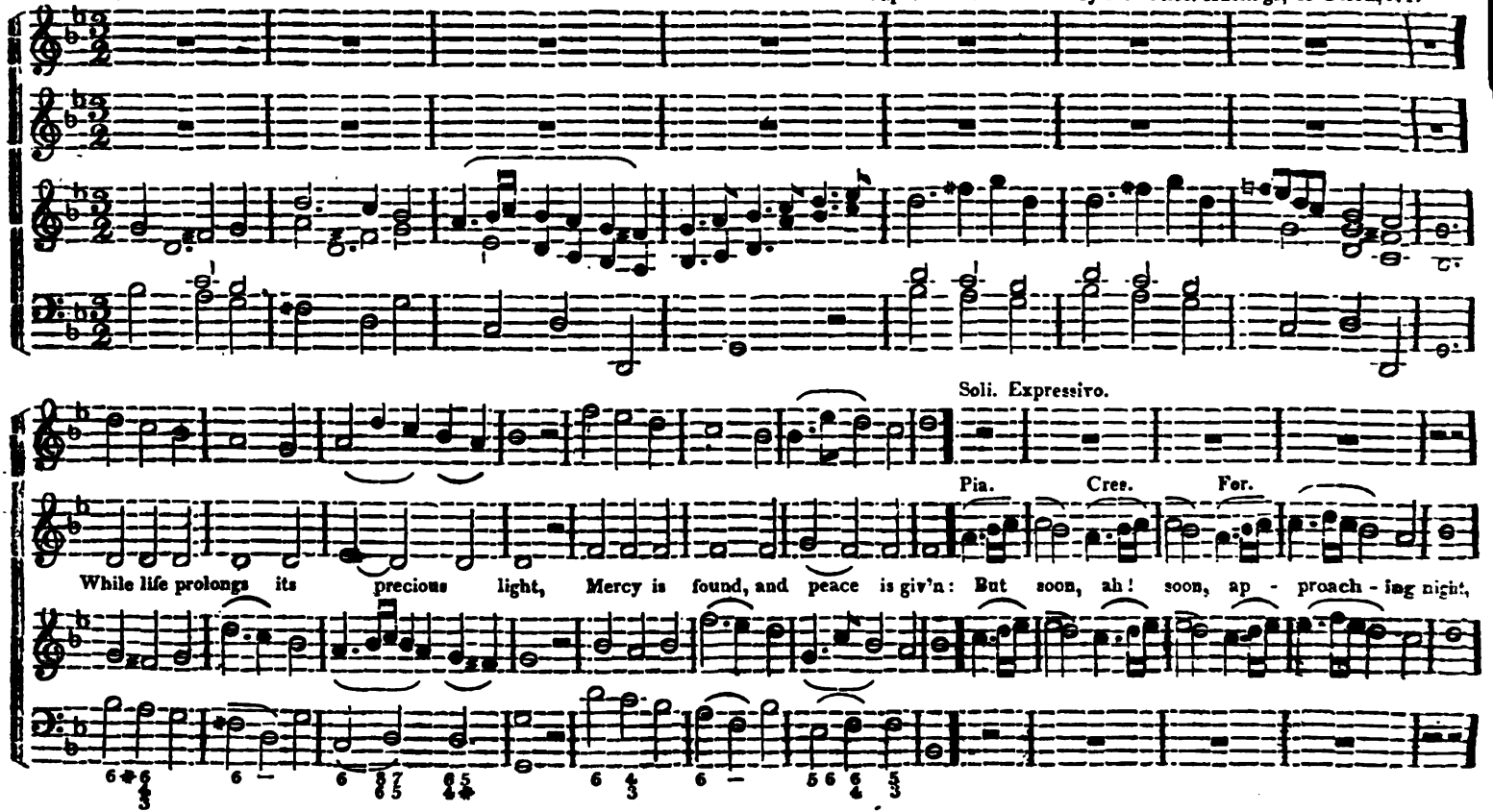
♩ 96.
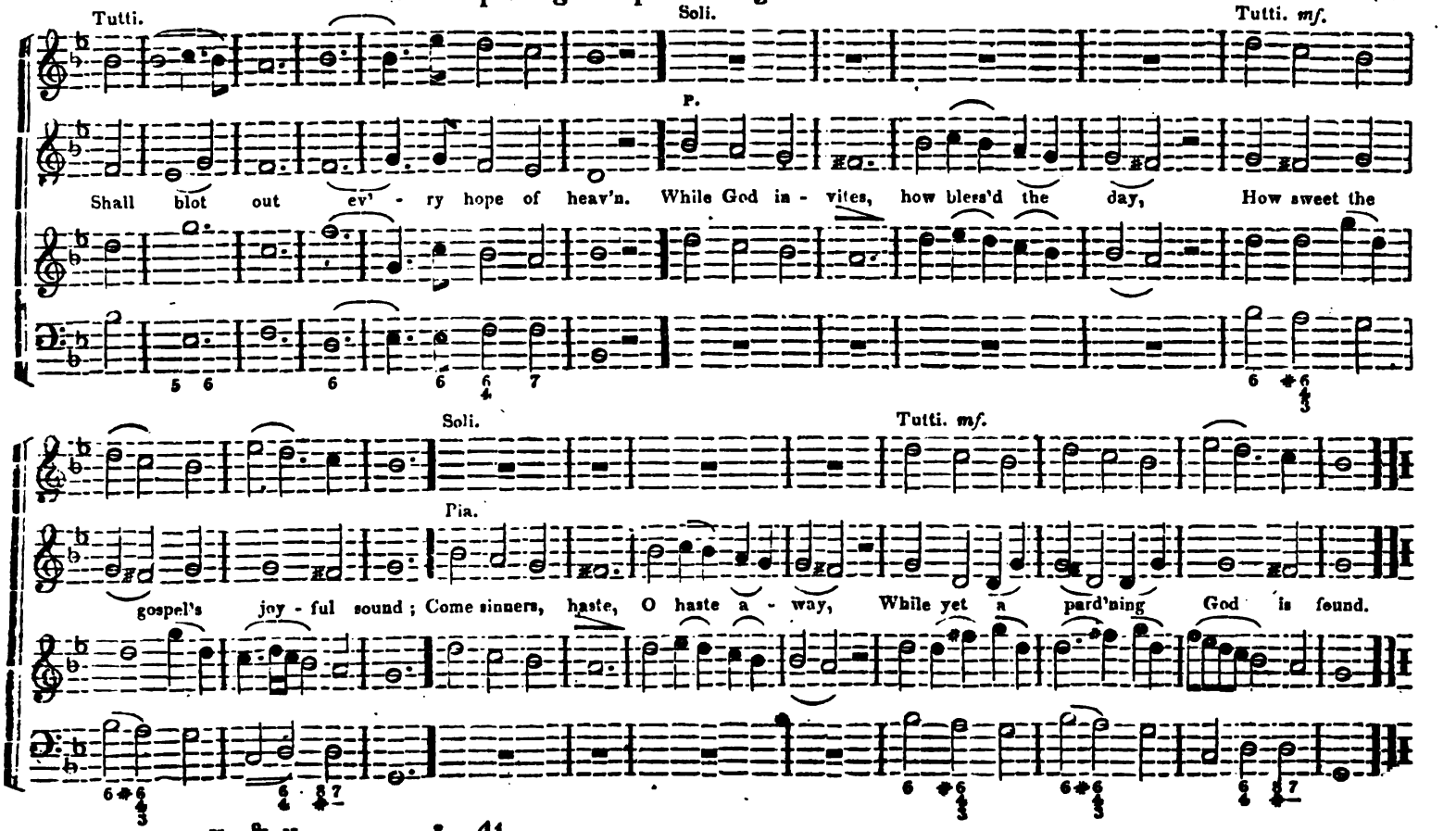
Affettuoso.

"While life prolongs its precious light."
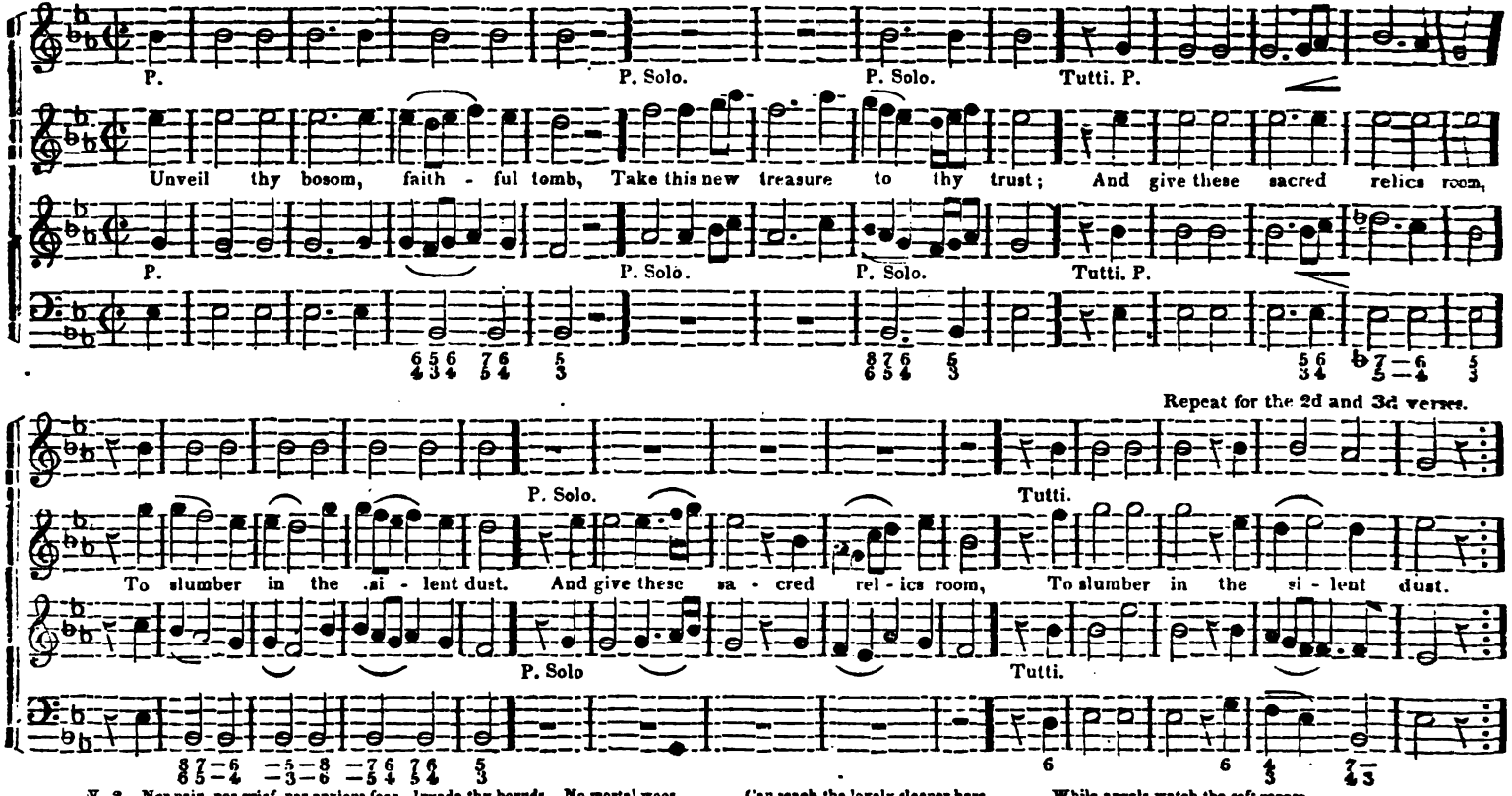
Dr. I. Stephens.

Adapted to these words by Mr. Thos. Hastings, of Utica, N.Y.
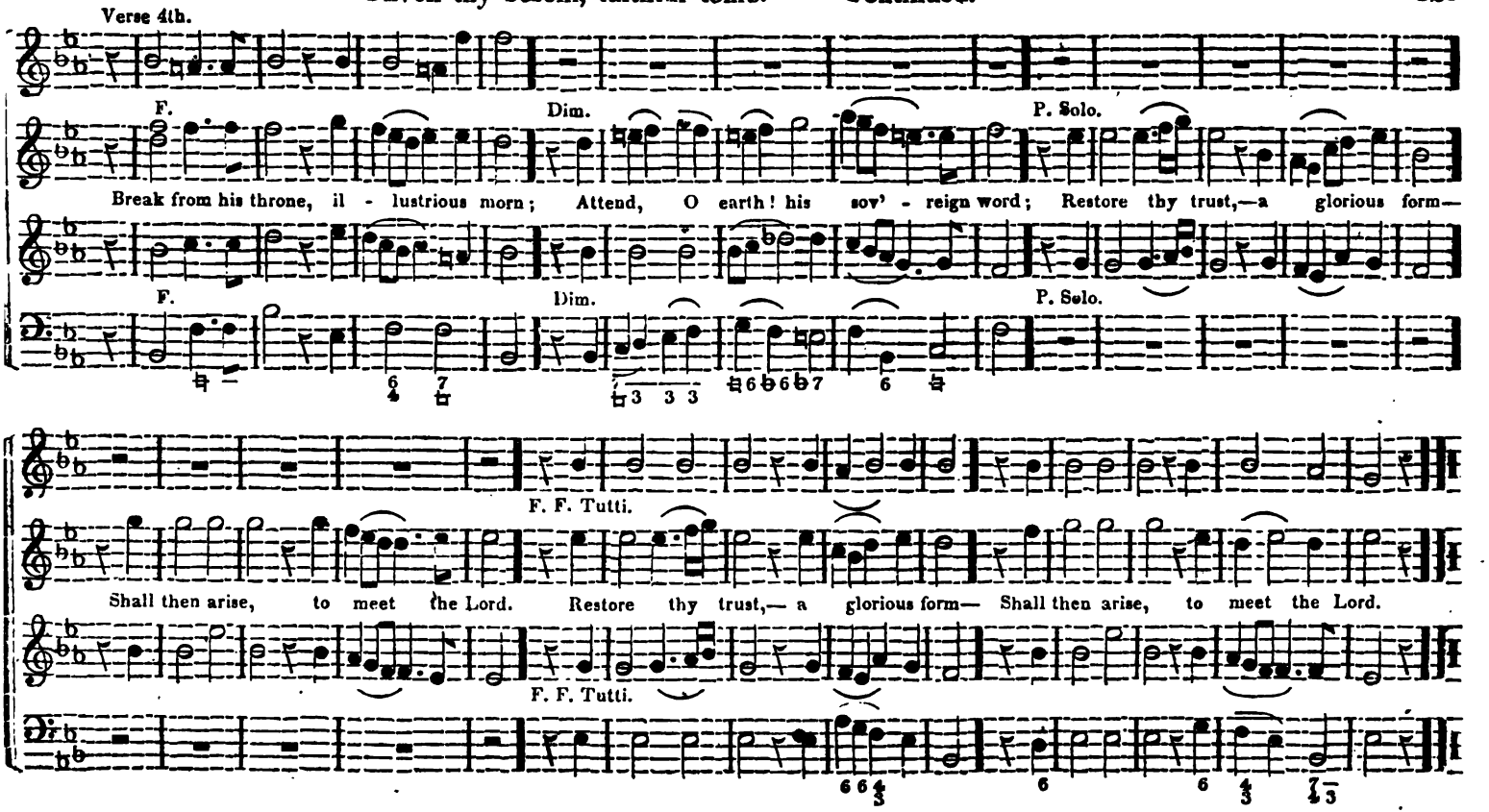



Tutti.
Soli.
Tutti. mf.
P.
Shall blot out ev' - ry hope of heav'n. While God in - vites, how bless'd the day, How sweet the
Soli.
Tutti. mf.
Pia.
gospel's joy - ful sound; Come sinners, haste, O haste a - way, While yet a pard'ning God is found.
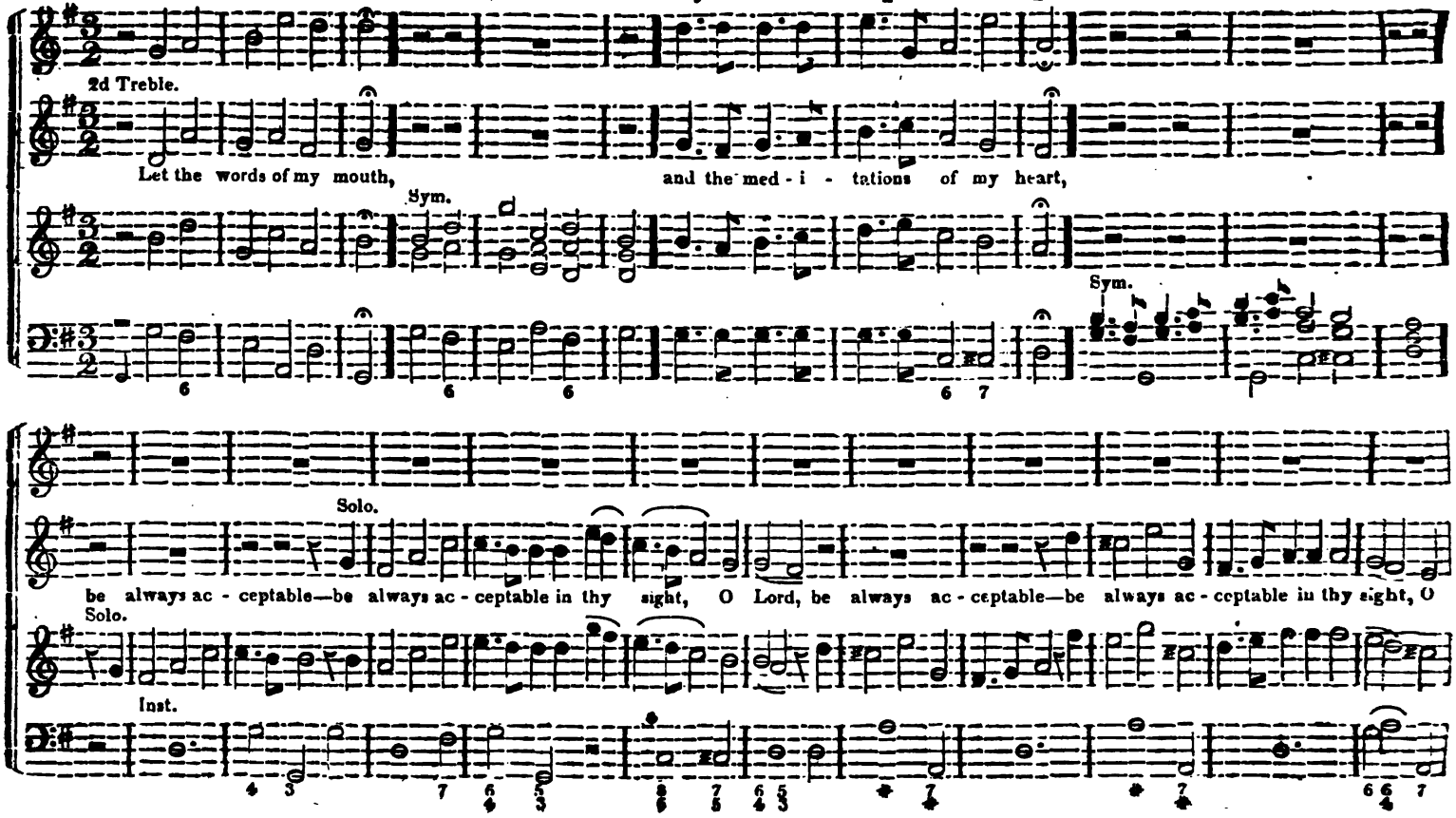
100. "Unveil thy bosom, faithful tomb." [Dead March in the Oratorio of Saul.] Handel.
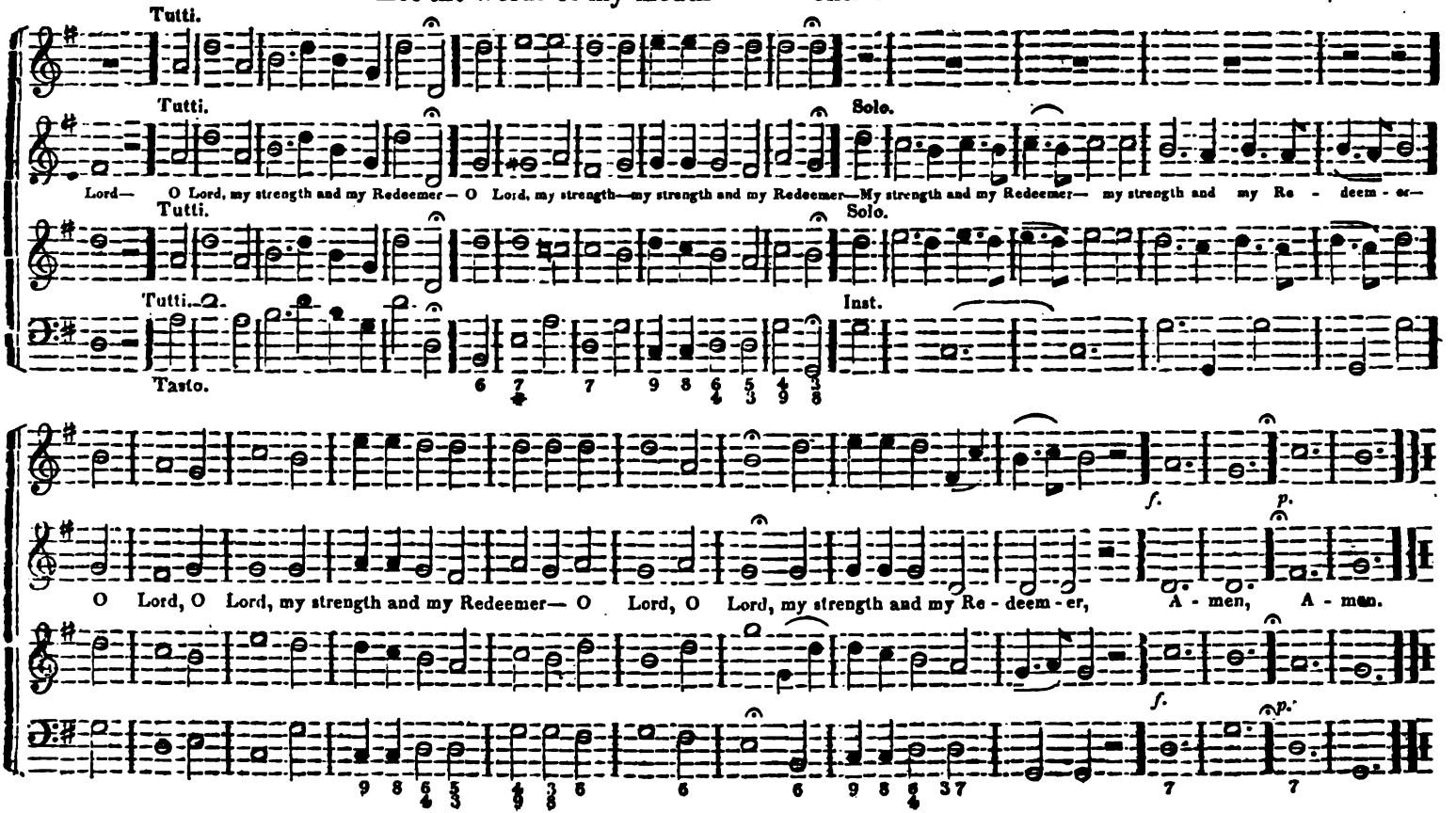


V. 2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the lovely sleeper here, While angels watch the soft repose.
3. So Jesus slept;—God's dying Son Pass'd thro' the grave, and blest'd the bed; Rest here, dear saint, till from his throne The morning break, and pierce the shade.
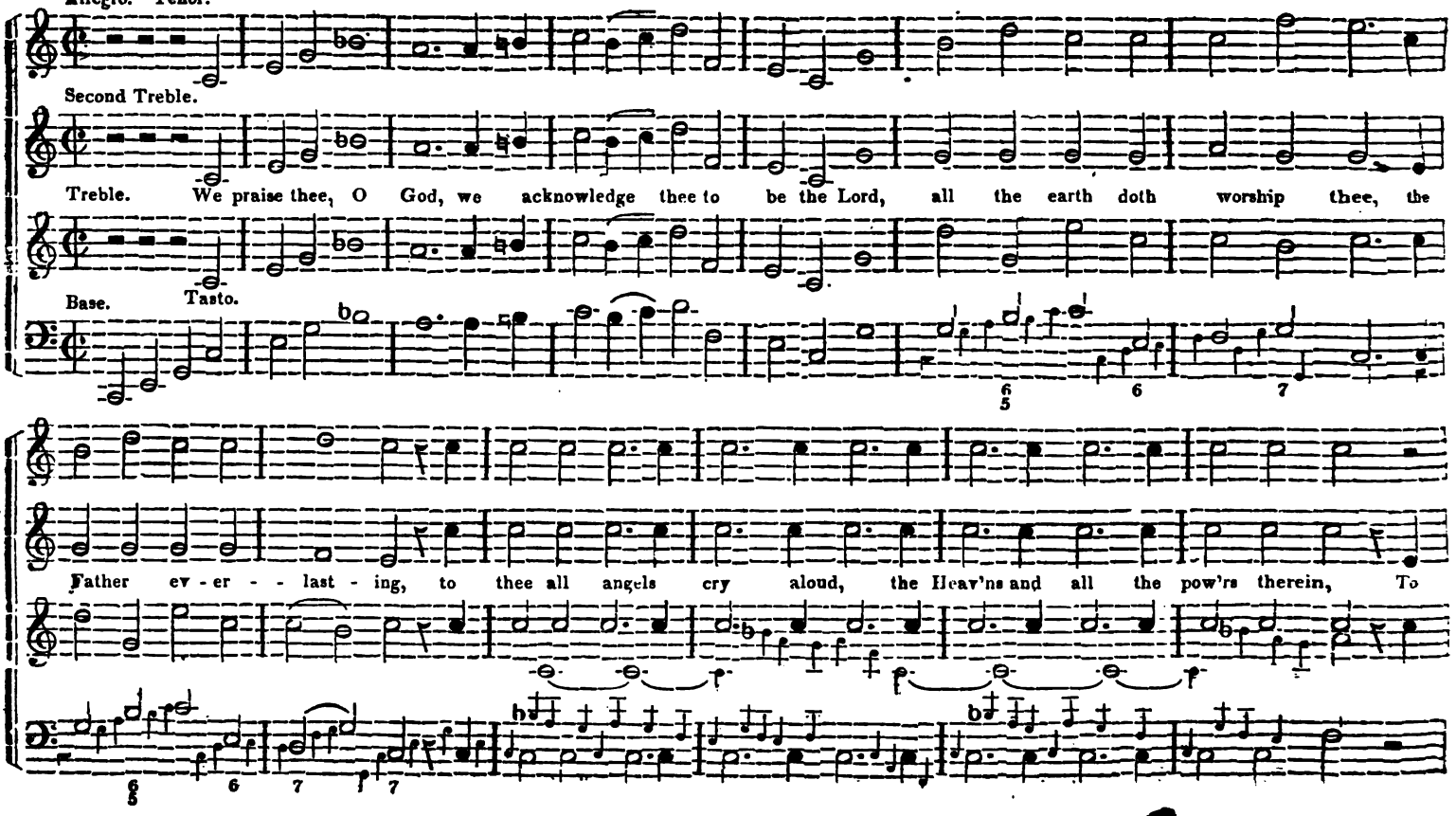

Verse 4th.
F.
Dim.
P. Solo.
Break from his throne, il - lustrious morn; Attend, O earth! his sov' - reign word; Restore thy trust,—a glorious form—
F.
Dim.
P. Solo.
F. F. Tutti.
Shall then arise, to meet the Lord. Restore thy trust,— a glorious form— Shall then arise, to meet the Lord.
F. F. Tutti.
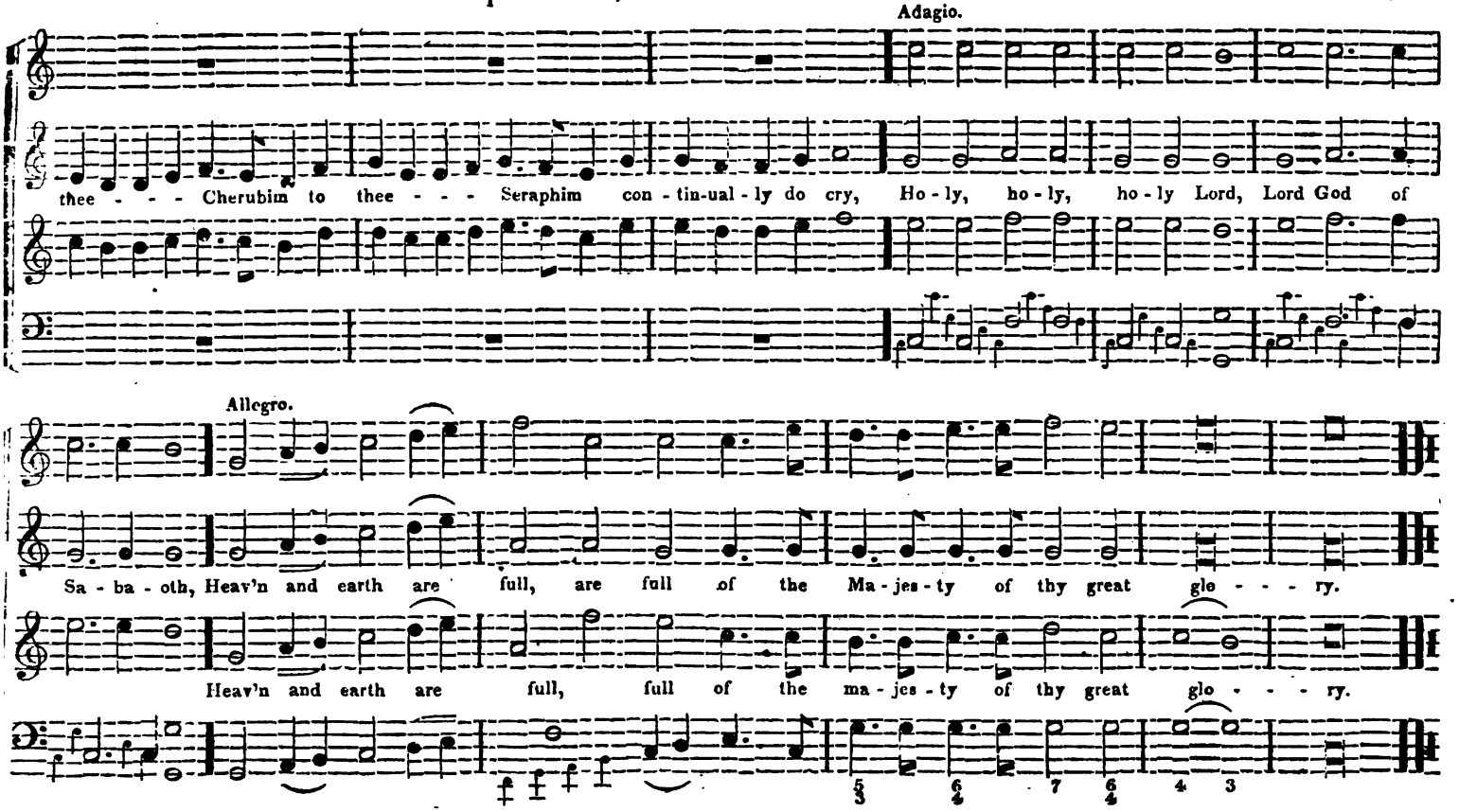
104. "Let the words of my mouth." [SENTENCE.]
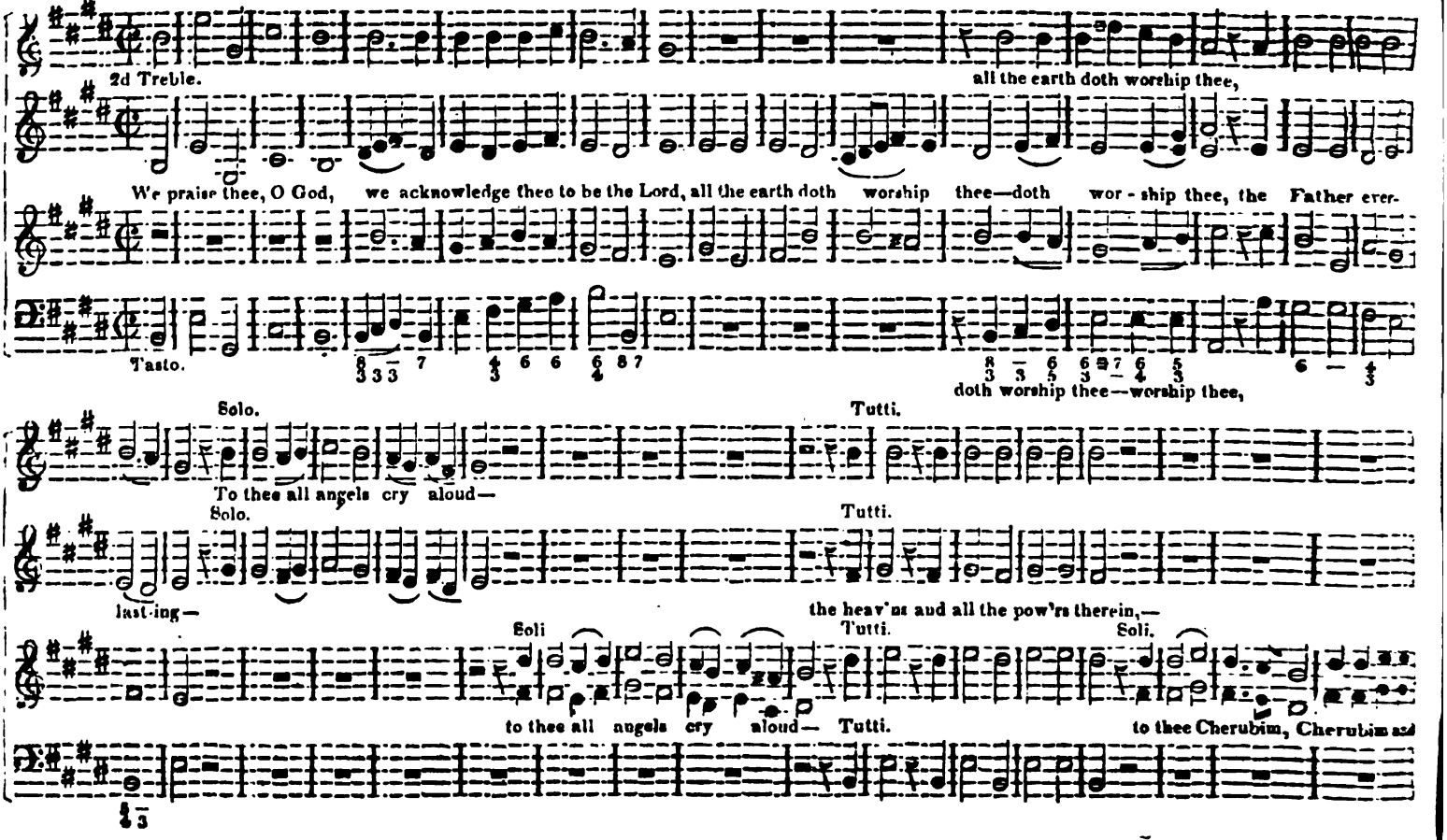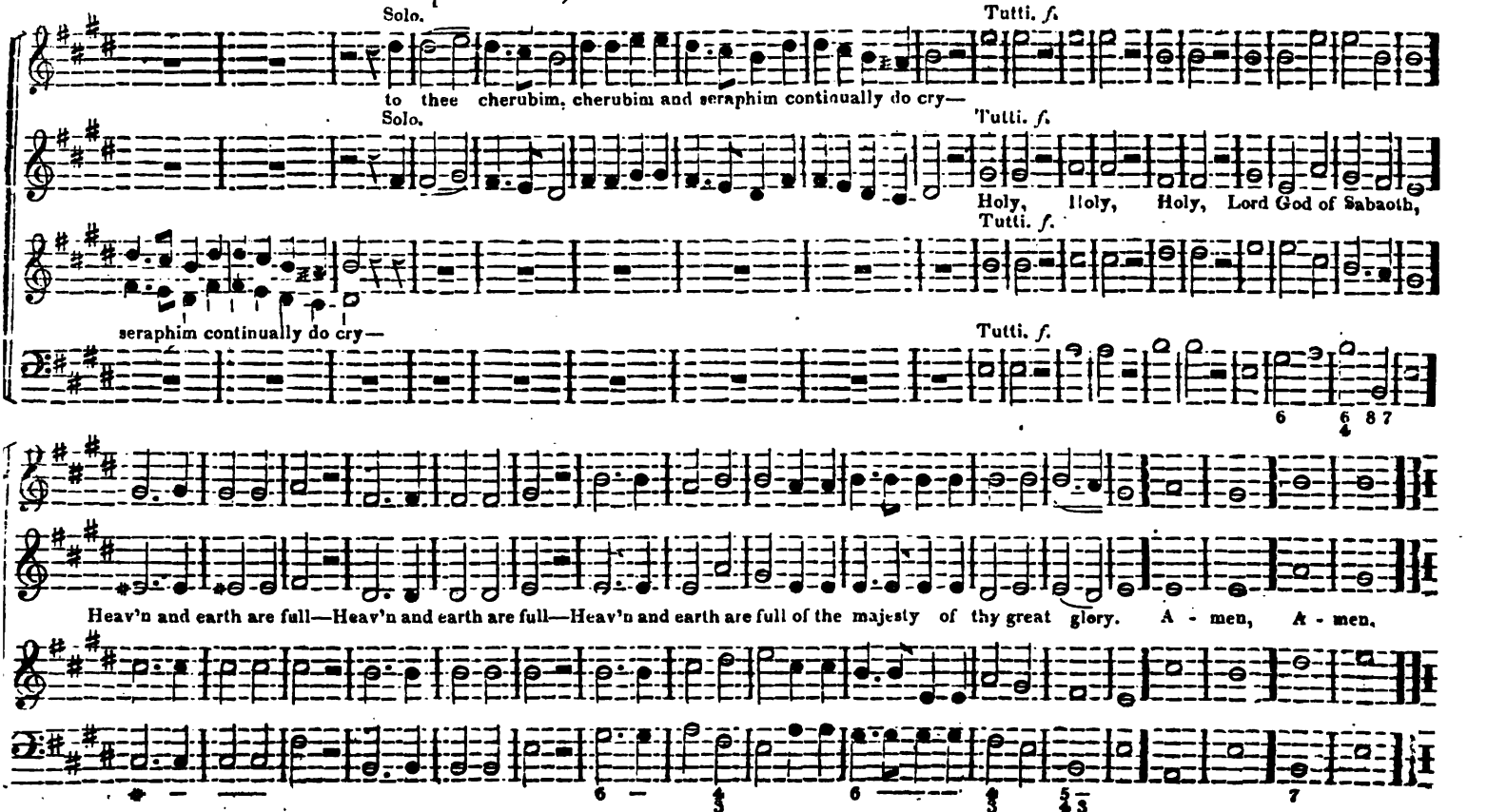



Tutti.
Tutti.
Solo.
Lord— O Lord, my strength and my Redeemer— O Lord, my strength—my strength and my Redeemer—My strength and my Redeemer— my strength and my Re - deem - er—
Tutti.
Solo.
Tutti.
Inst.
Tasto.
O Lord, O Lord, my strength and my Redeemer— O Lord, O Lord, my strength and my Re - deem - er, A - men, A - men.

P. 88. "We praise thee, O God." [No. 1.] W. Jackson.
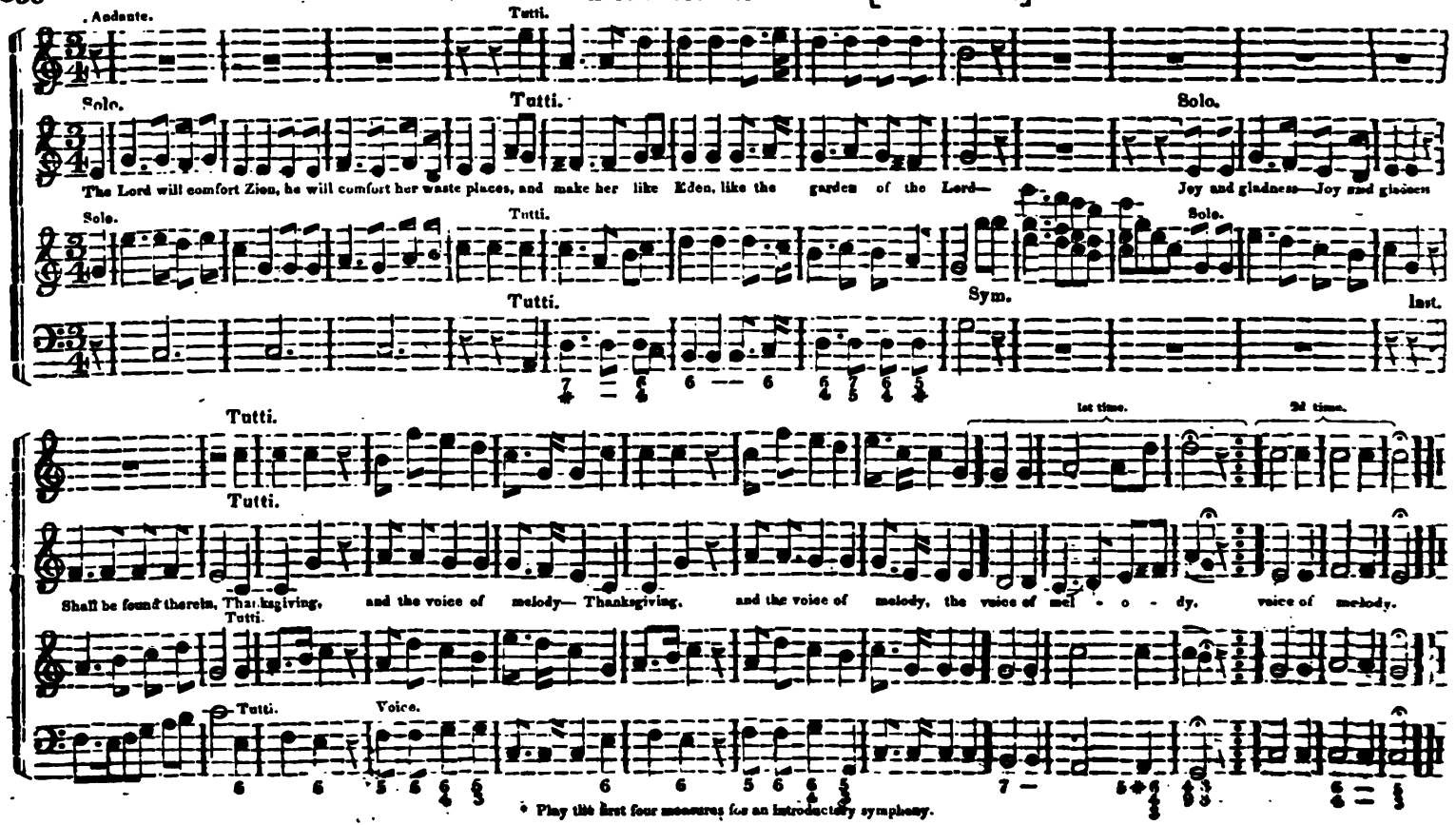



Adagio.
thee - - - Cherubim to thee - - - Seraphim con - tin-ual - ly do cry, Ho - ly, ho - ly, ho - ly Lord, Lord God of
Allegro.
Sa - ba - oth, Heav'n and earth are full, are full of the Ma - jes - ty of thy great glo - - - ry.
Heav'n and earth are full, full of the ma - jes - ty of thy great glo - - - ry.
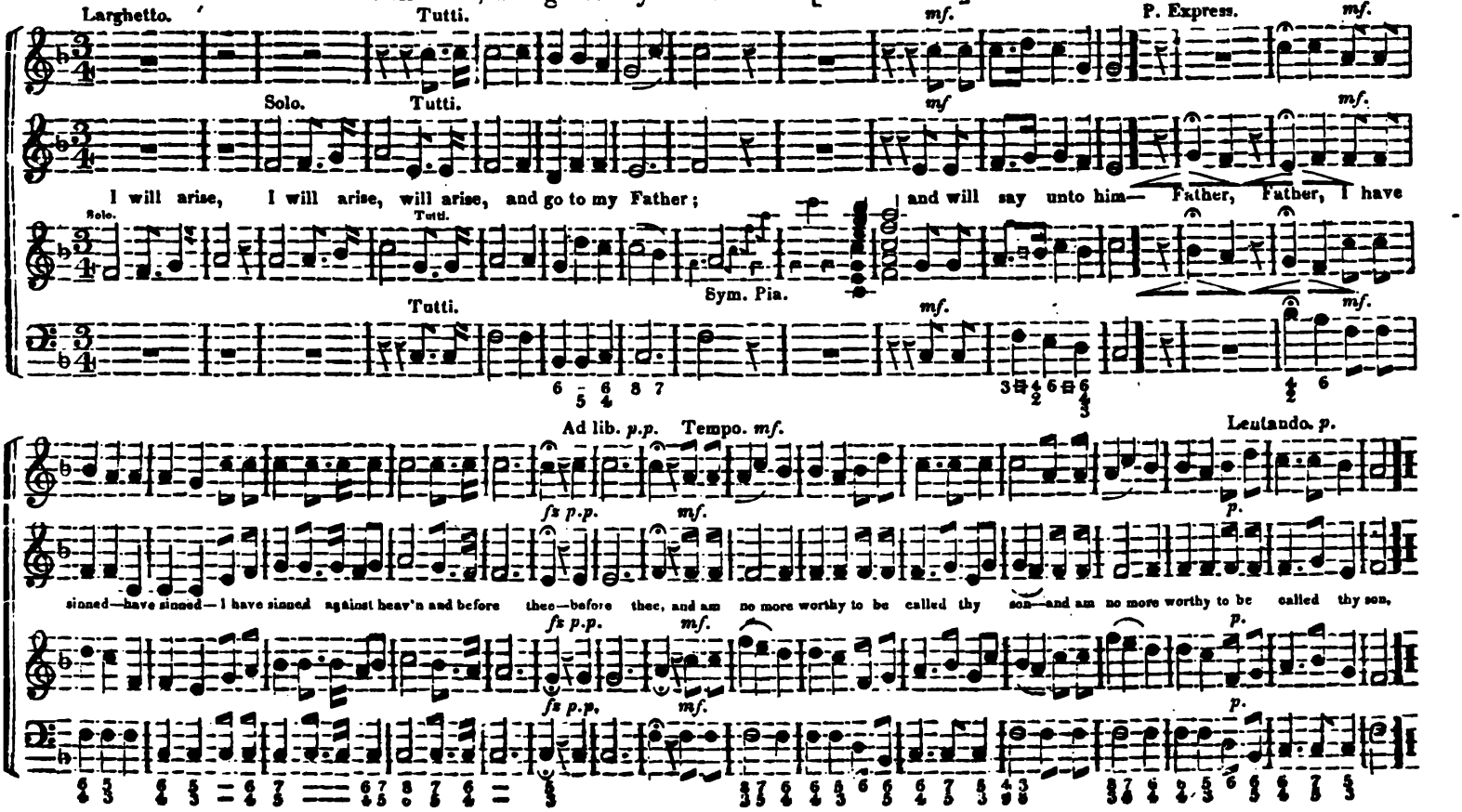

2d Treble.
all the earth doth worship thee,
We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee—doth wor - ship thee, the Father ever-
Tasto.
doth worship thee—worship thee,
Solo.
Tutti.
To thee all angels cry aloud—
Solo.
Tutti.
last-ing—
the heav'ns and all the pow'rs therein,—
Soli
Tutti.
Soli.
to thee all angels cry aloud— Tutti.
to thee Cherubim, Cherubim and


Solo.
Tutti. f.
to thee cherubim, cherubim and seraphim continually do cry—
Solo.
Tutti. f.
Holy, Holy, Holy, Lord God of Sabaoth,
Tutti. f.
seraphim continually do cry—
Tutti. f.
Heav'n and earth are full—Heav'n and earth are full—Heav'n and earth are full of the majesty of thy great glory. A - men, A - men.
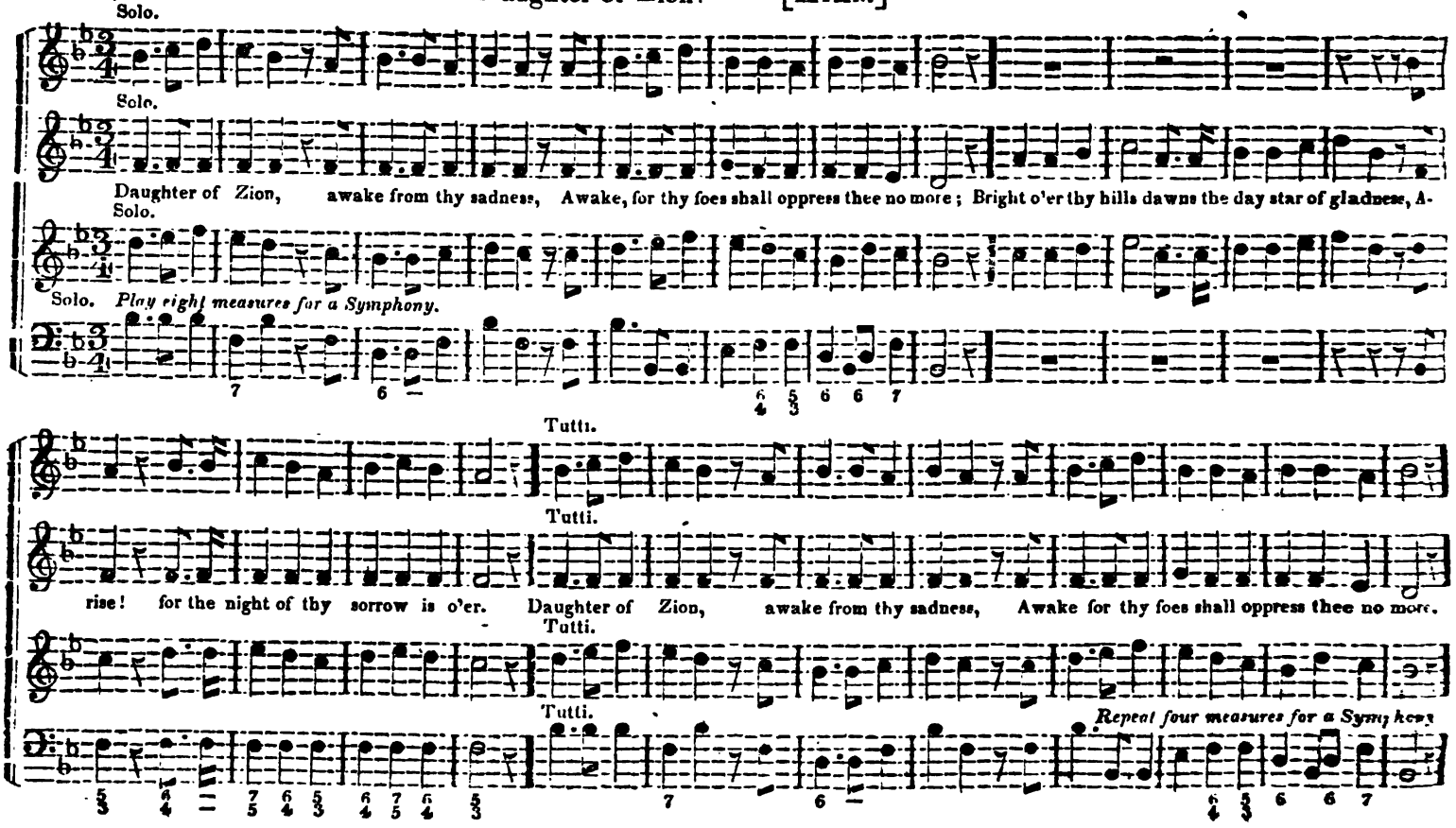
"The Lord will comfort Zion."* [SENTENCE.]
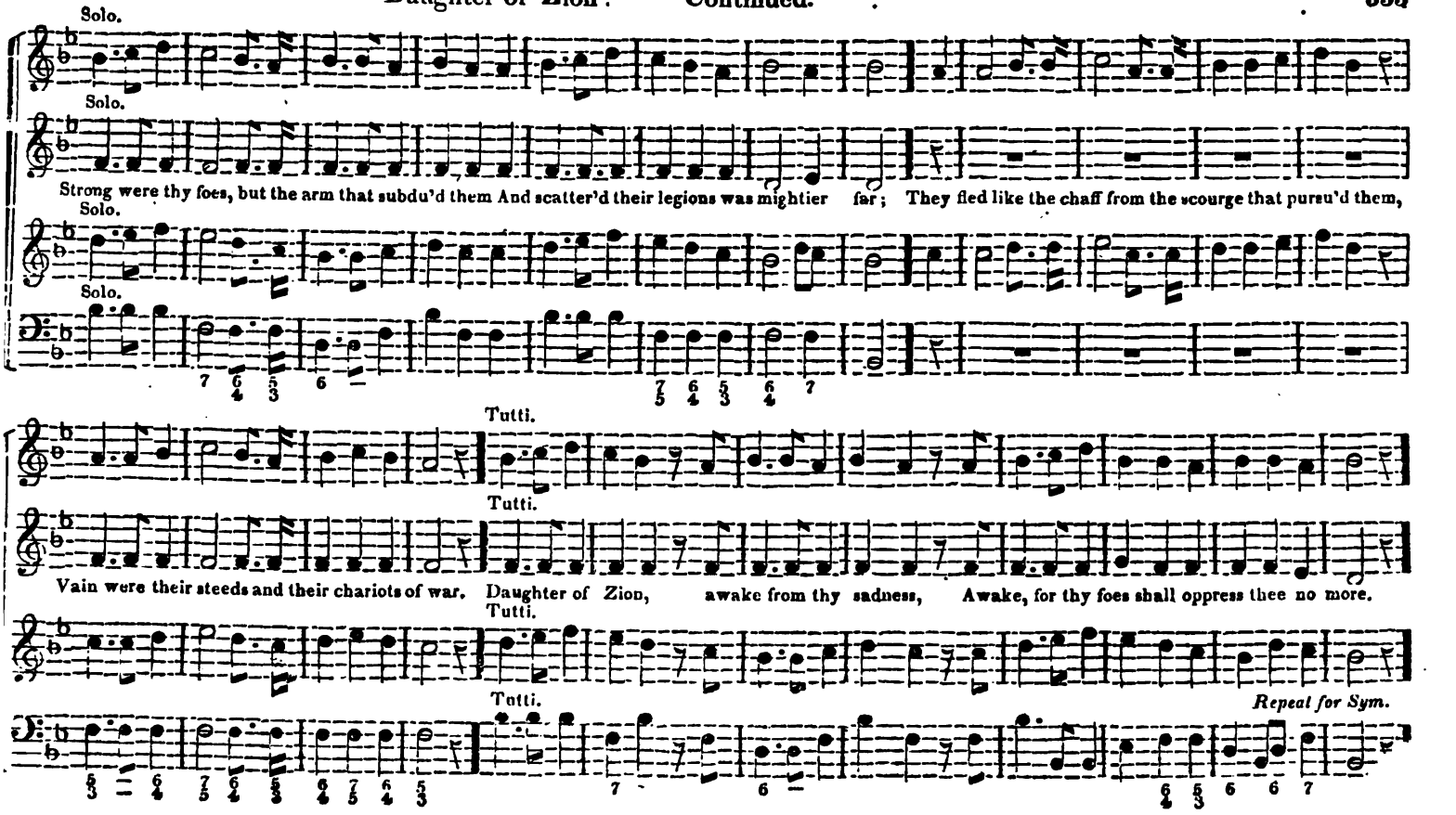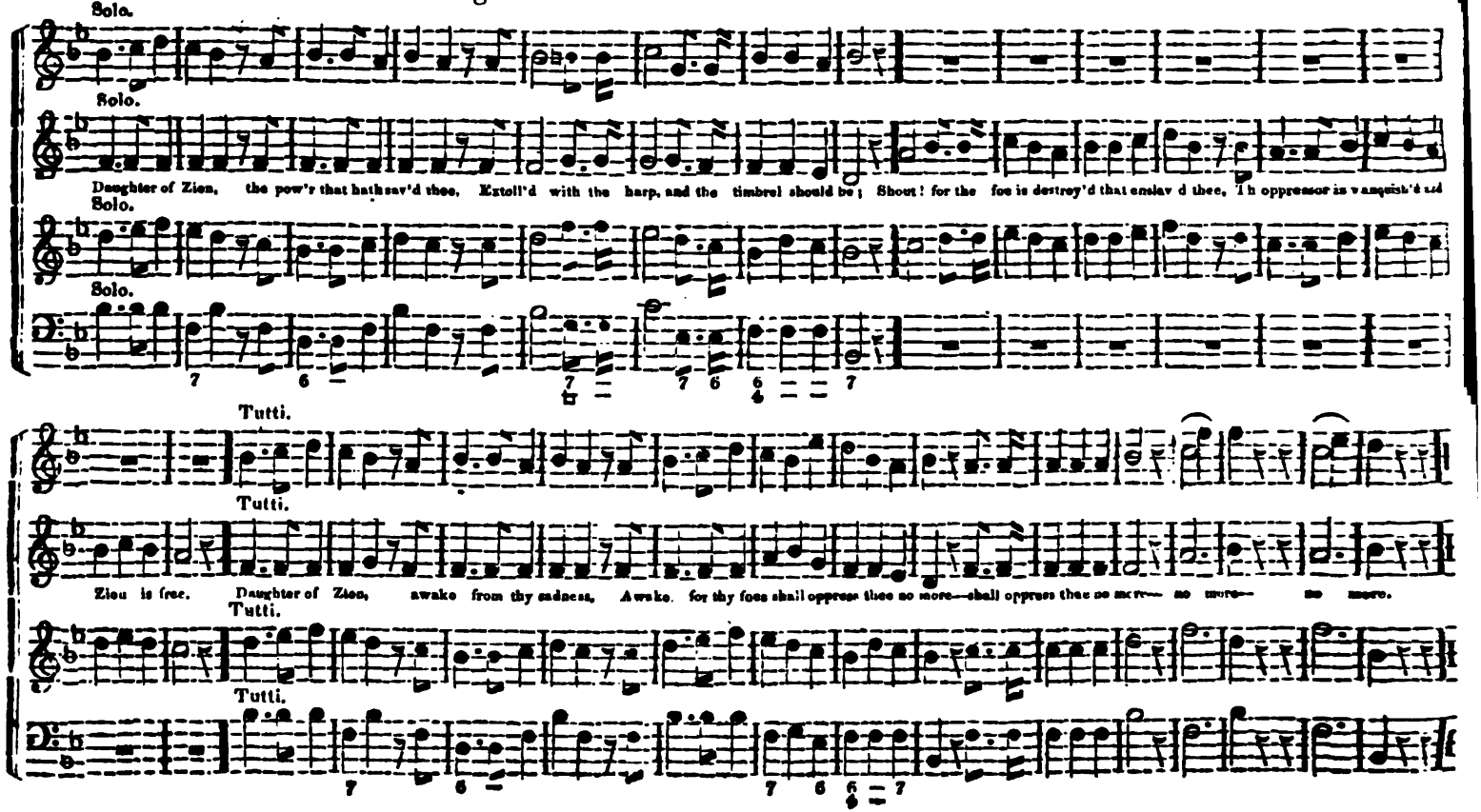


* Play the first four measures for an introductory symphony.
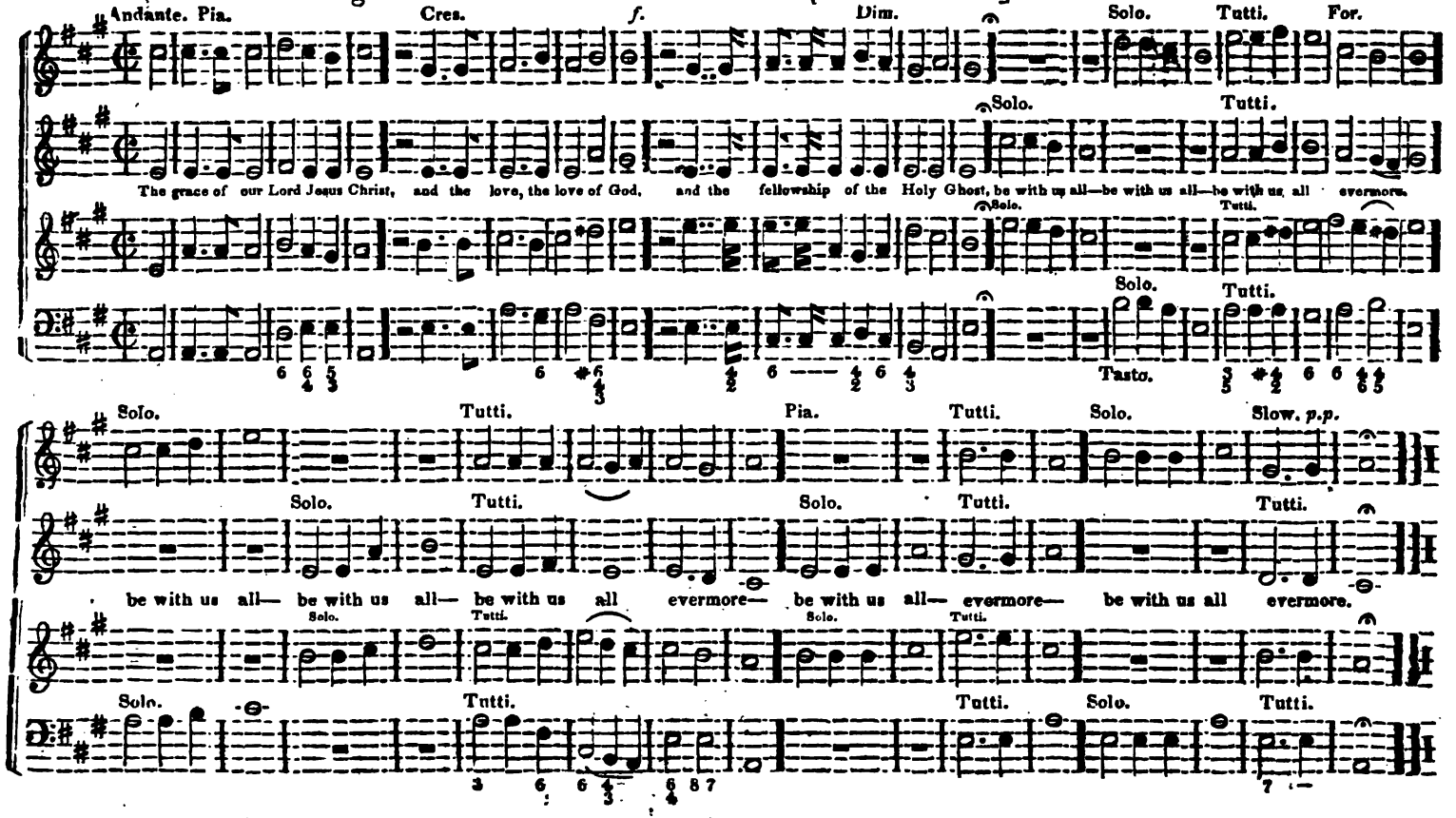

Larghetto.
Tutti.
mf.
P. Express.
mf.
Solo.
Tutti.
mf
mf.
I will arise, I will arise, will arise, and go to my Father;
and will say unto him— Father, Father, I have
Solo.
Tutti.
Tutti.
Sym. Pia.
mf.
mf.
Ad lib. p.p.
Tempo. mf.
Lentando. p.
fz p.p.
mf.
p.
sinned—have sinned—I have sinned against heav'n and before thee—before thee, and am no more worthy to be called thy son—and am no more worthy to be called thy son,
fz p.p.
mf.
p.
fz p.p.
mf.
p.
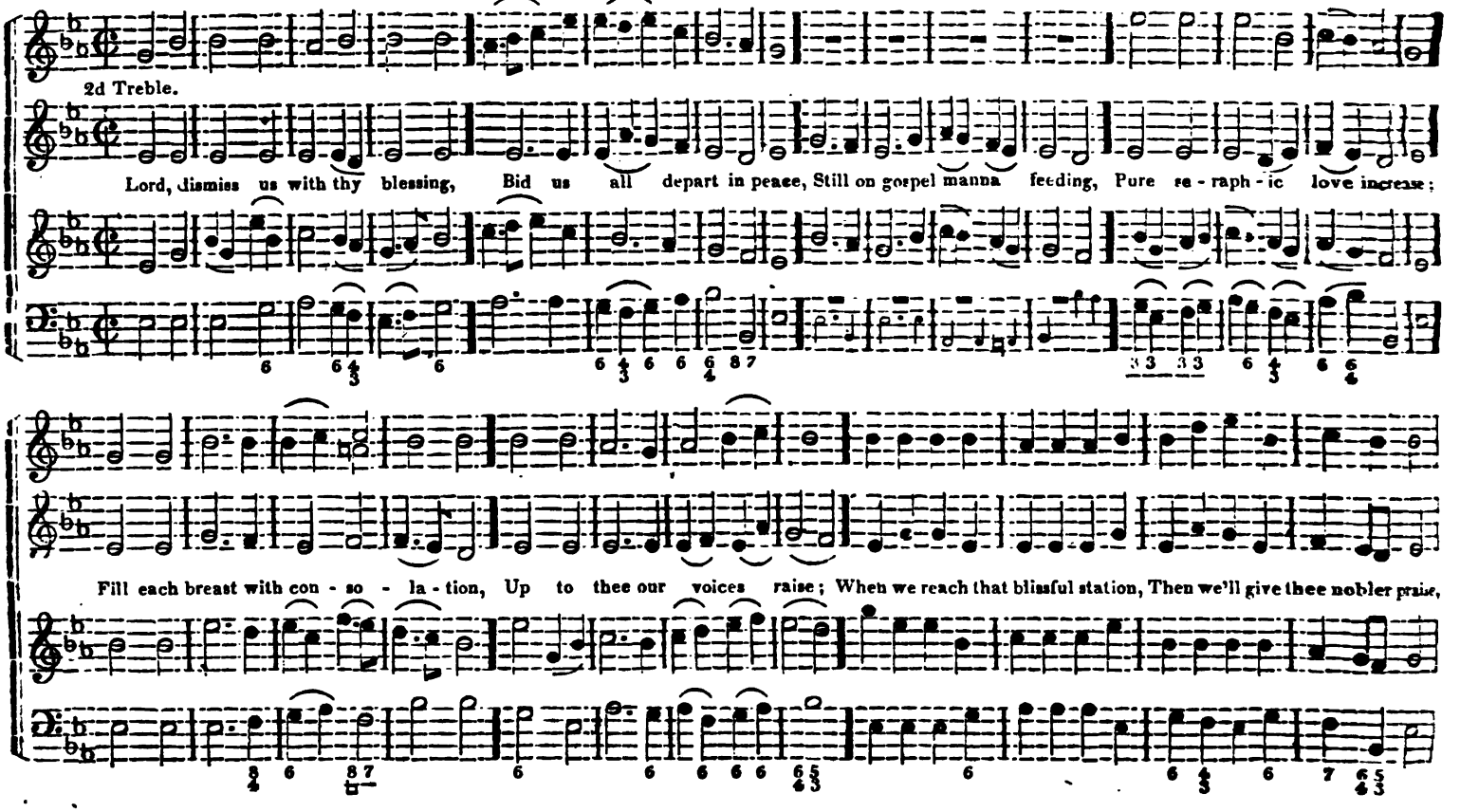
P 100. "Daughter of Zion!" [HYMN.]
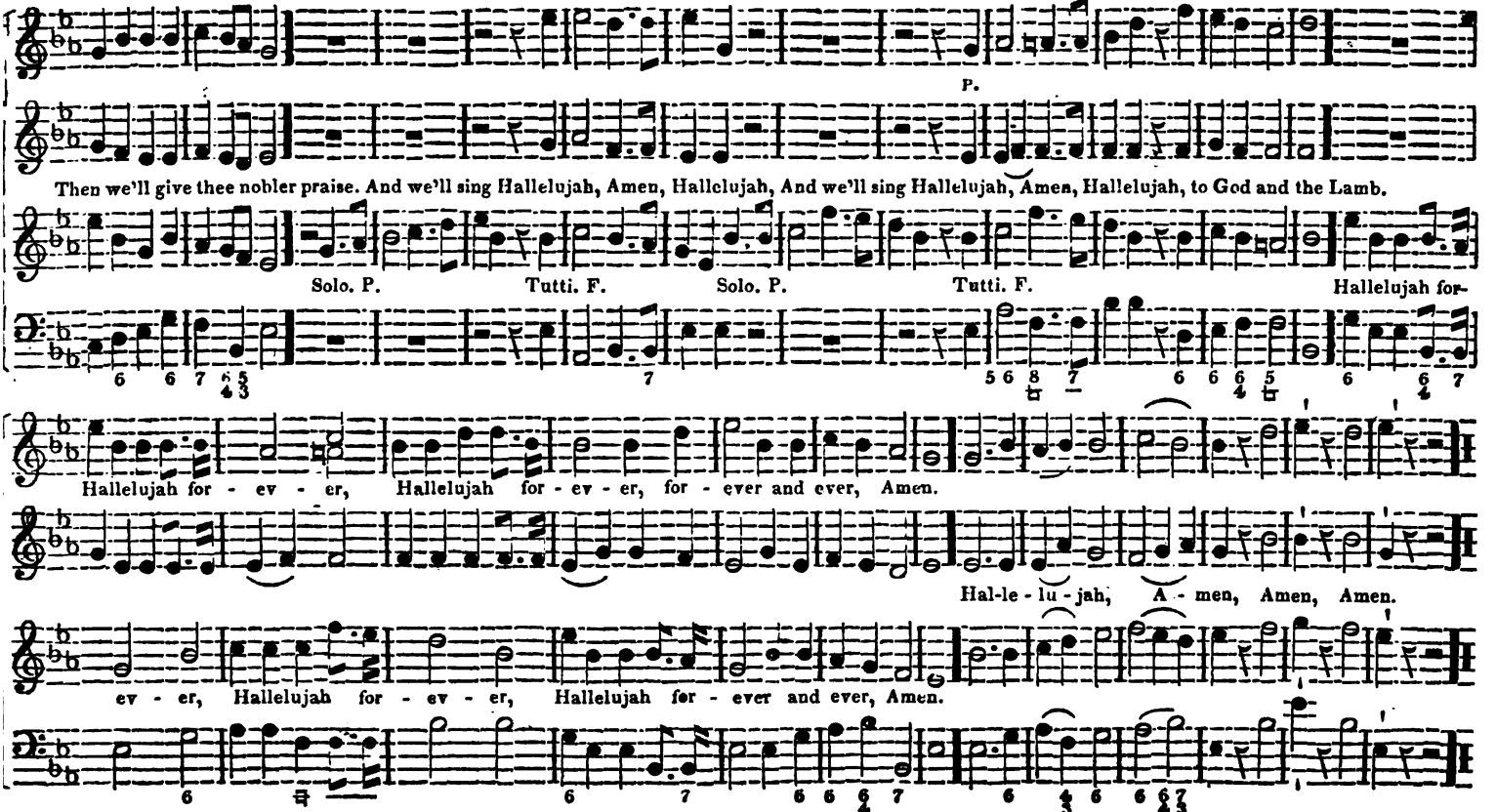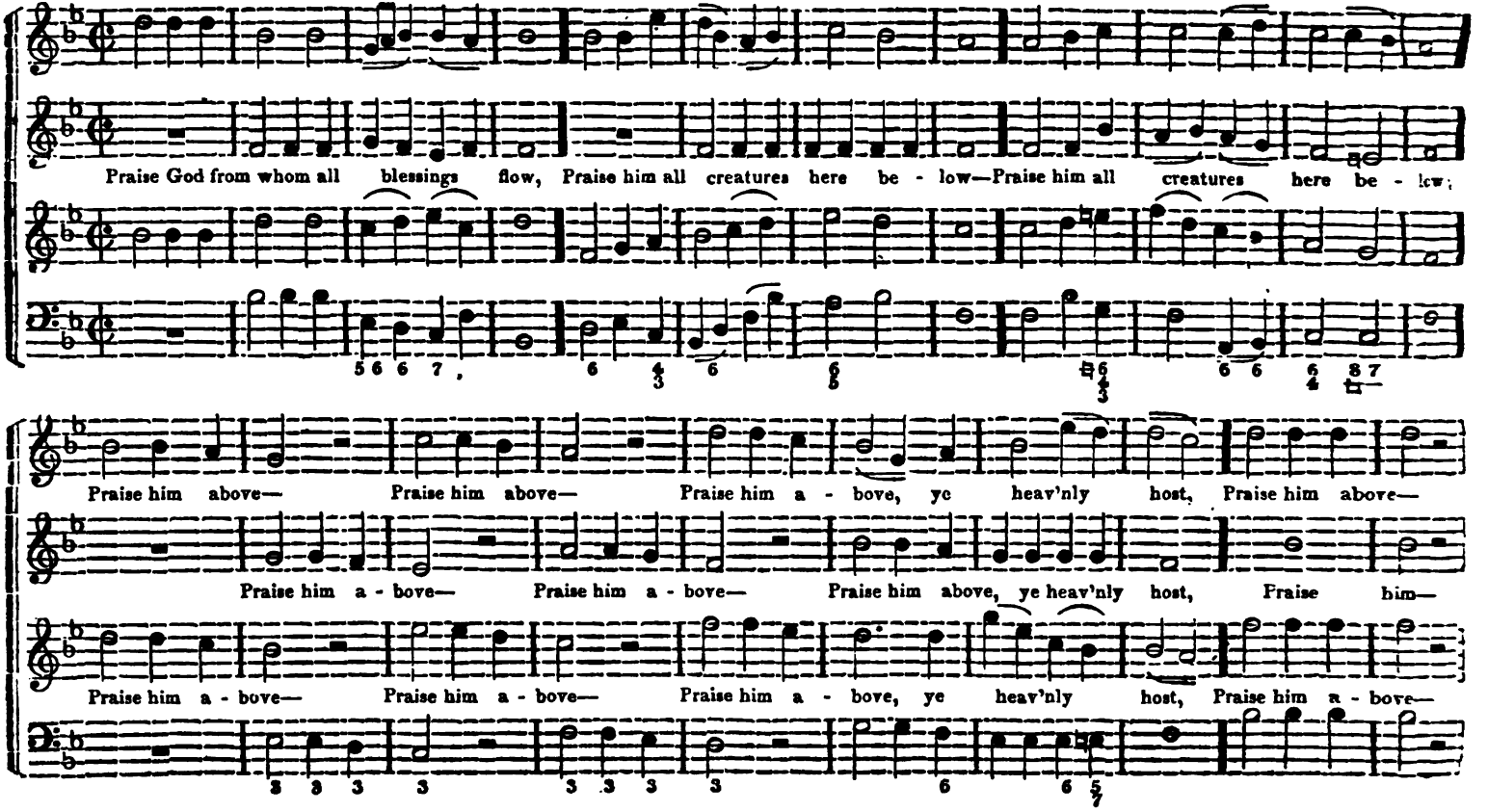



Solo.
Solo.
Strong were thy foes, but the arm that subdu'd them And scatter'd their legions was mightier far; They fled like the chaff from the scourge that pursu'd them,
Solo.
Solo.
Tutti.
Tutti.
Vain were their steeds and their chariots of war. Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more.
Tutti.
Tutti.
Repeat for Sym.
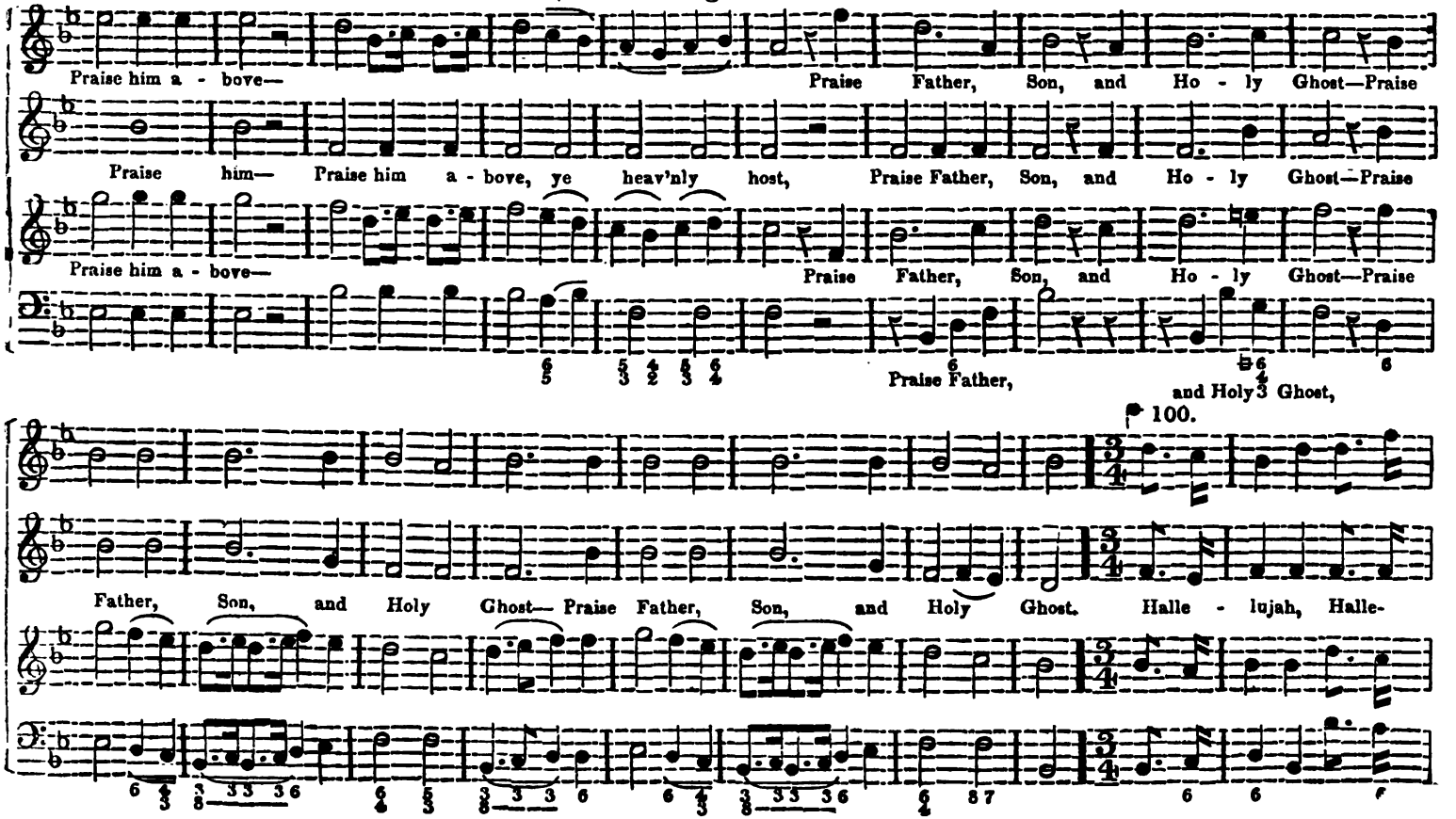

Solo.
Solo.
Daughter of Zion, the pow'r that hath sav'd thee, Extoll'd with the harp, and the timbrel should be; Shout! for the foe is destroy'd that enslav'd thee, Th oppressor is vanquish'd and
Solo.
Solo.
Tutti.
Tutti.
Zion is free. Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more—shall oppress thee no more— no more— no more.
Tutti.
Tutti.
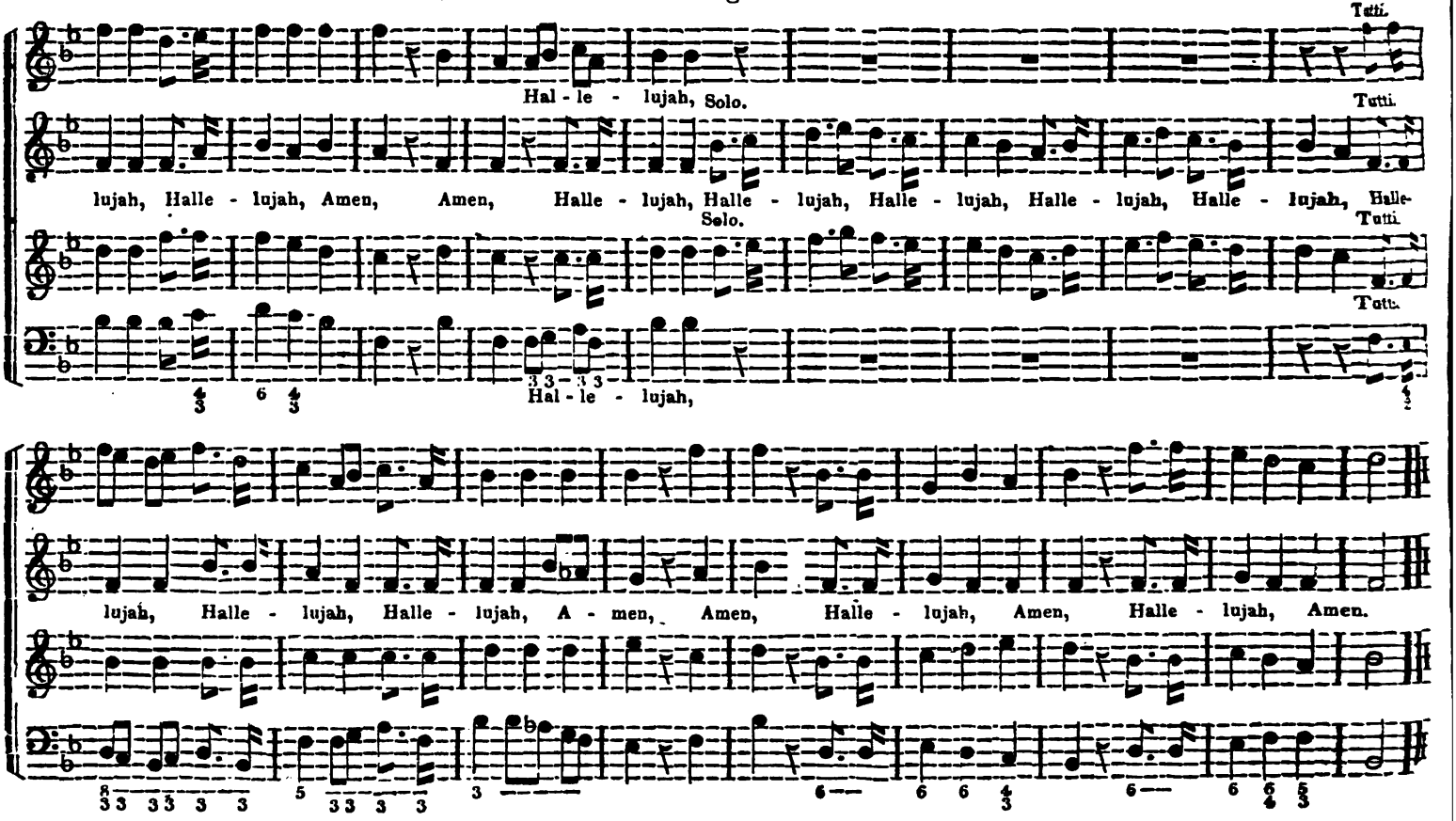

Andante. Pia.
Cres.
f.
Dim.
Solo.
Tutti.
For.
Solo.
Tutti.
The grace of our Lord Jesus Christ, and the love, the love of God, and the fellowship of the Holy Ghost, be with us all—be with us all—be with us all evermore.
Solo.
Tutti.
Solo.
Tutti.
Tasto.
Solo.
Tutti.
Pia.
Tutti.
Solo.
Slow. p.p.
Solo.
Tutti.
Solo.
Tutti.
Tutti.
be with us all— be with us all— be with us all evermore— be with us all— evermore— be with us all evermore.
Solo.
Tutti.
Solo.
Tutti.
Solo.
Tutti.
Tutti.
Solo.
Tutti.
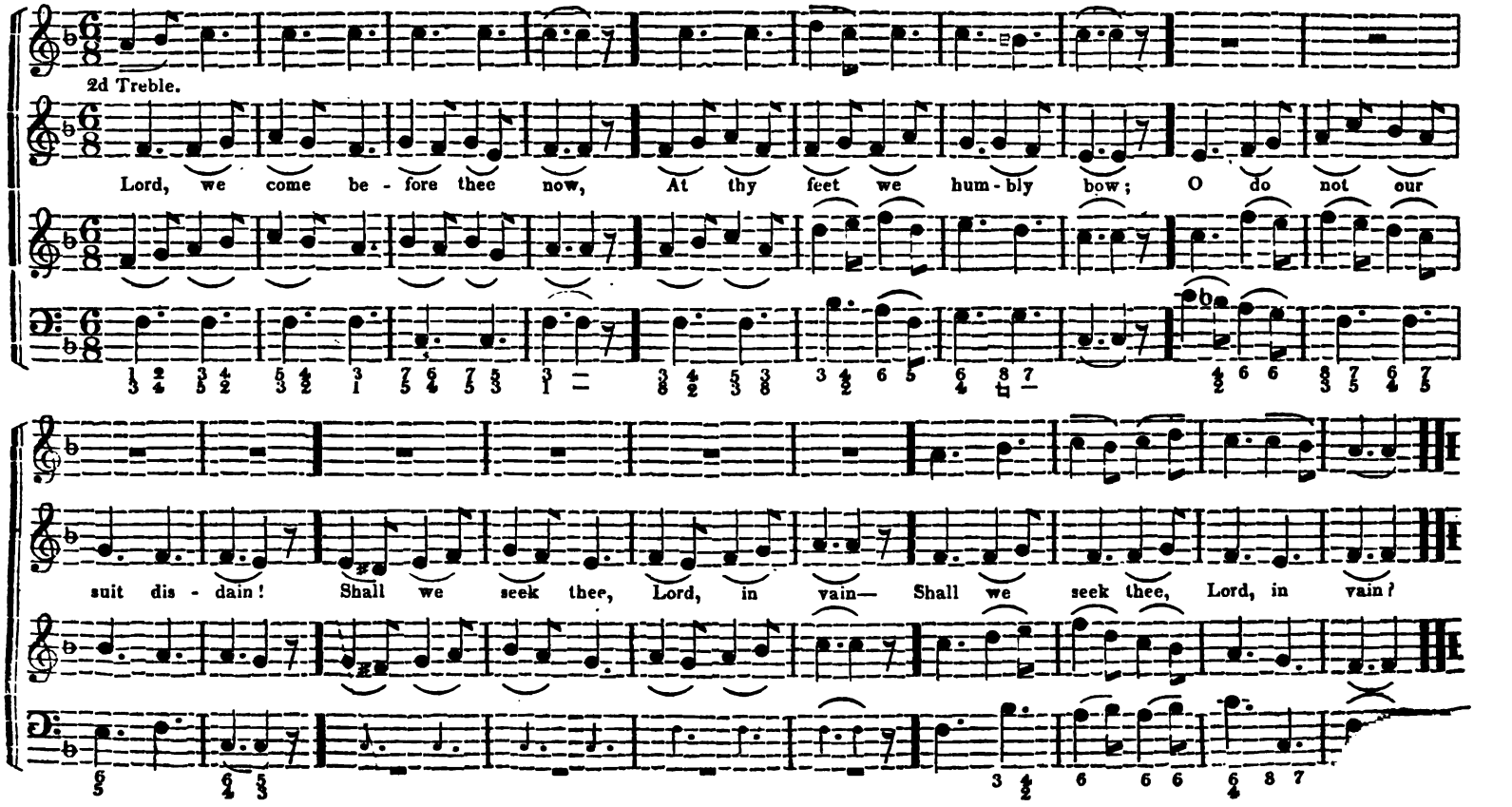

2d Treble.
Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure se - raph - ic love increase;
Fill each breast with con - so - la - tion, Up to thee our voices raise; When we reach that blissful station, Then we'll give thee nobler praise,


P.
Then we'll give thee nobler praise. And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hallelujah, to God and the Lamb.
Solo. P. Tutti. F. Solo. P. Tutti. F. Hallelujah for-
Hallelujah for - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen.
Hal-le - lu - jah, A - men, Amen, Amen.
ev - er, Hallelujah for - ev - er, Hallelujah for - ever and ever, Amen.
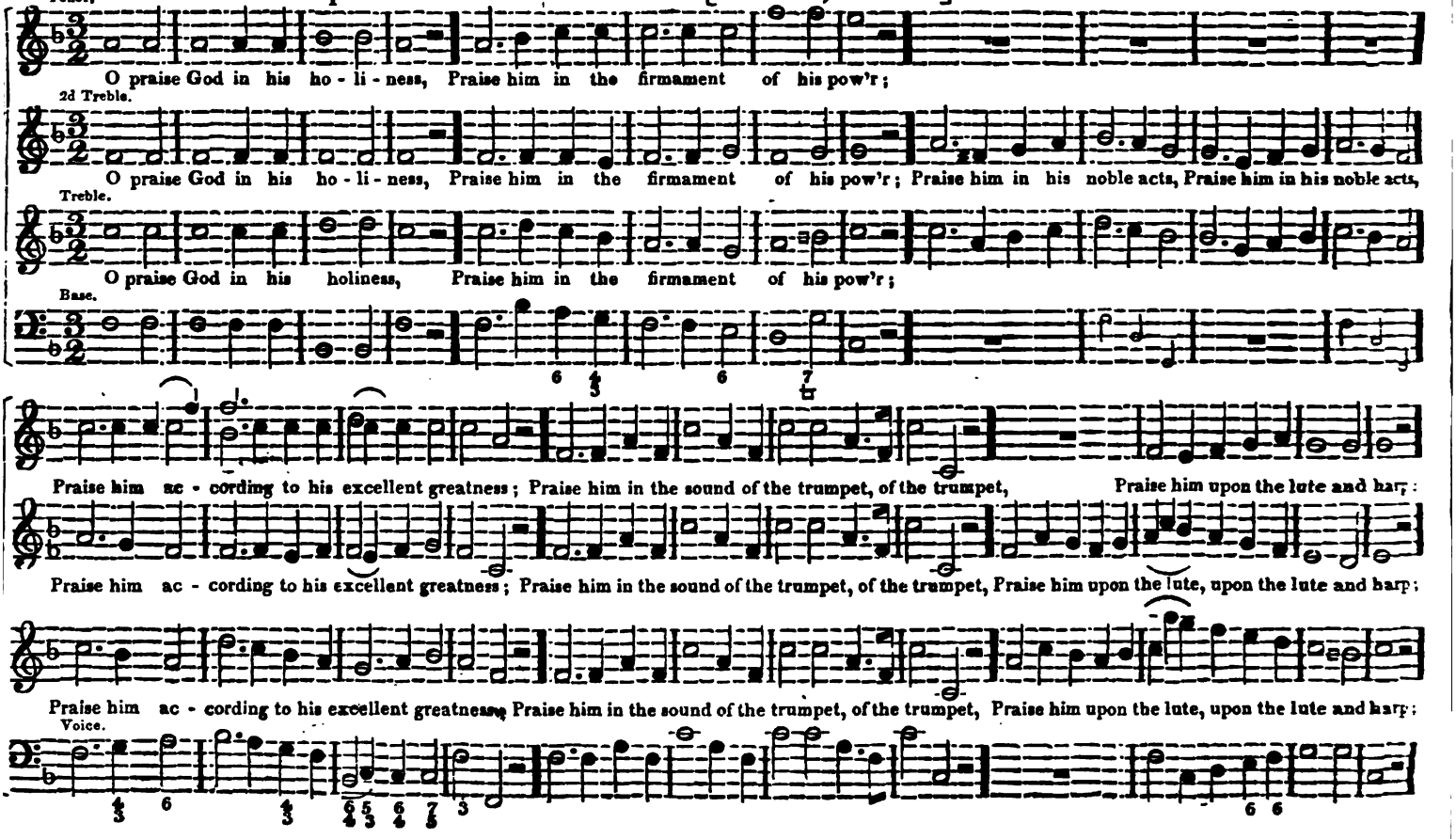

Praise God from whom all blessings flow, Praise him all creatures here be - low—Praise him all creatures here be - low;
Praise him above— Praise him above— Praise him a - bove, ye heav'nly host, Praise him above—
Praise him a - bove— Praise him a - bove— Praise him above, ye heav'nly host, Praise him—
Praise him a - bove— Praise him a - bove— Praise him a - bove, ye heav'nly host, Praise him a - bove—
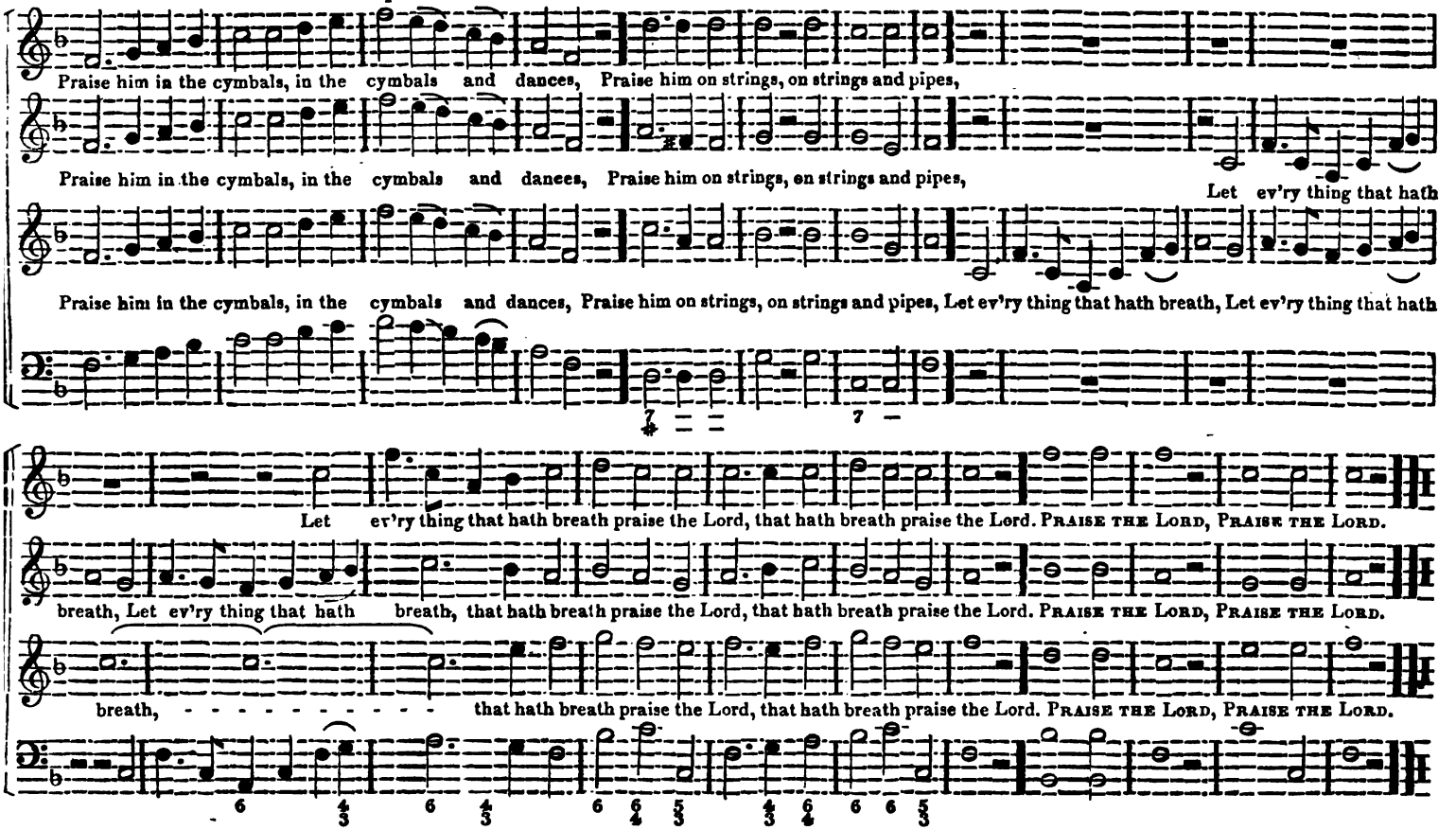

Praise him a - bove— Praise Father, Son, and Ho - ly Ghost—Praise
Praise him— Praise him a - bove, ye heav'nly host, Praise Father, Son, and Ho - ly Ghost—Praise
Praise him a - bove— Praise Father, Son, and Ho - ly Ghost—Praise
Praise Father, and Holy Ghost,
♩ 100.
Father, Son, and Holy Ghost— Praise Father, Son, and Holy Ghost. Halle - lujah, Halle-


Tutti.
Hal - le - lujah,
Solo.
Tutti.
lujah, Halle - lujah, Amen, Amen, Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle-
Solo.
Tutti.
Tutti.
Hal - le - lujah,
lujah, Halle - lujah, Halle - lujah, A - men, Amen, Halle - lujah, Amen, Halle - lujah, Amen.
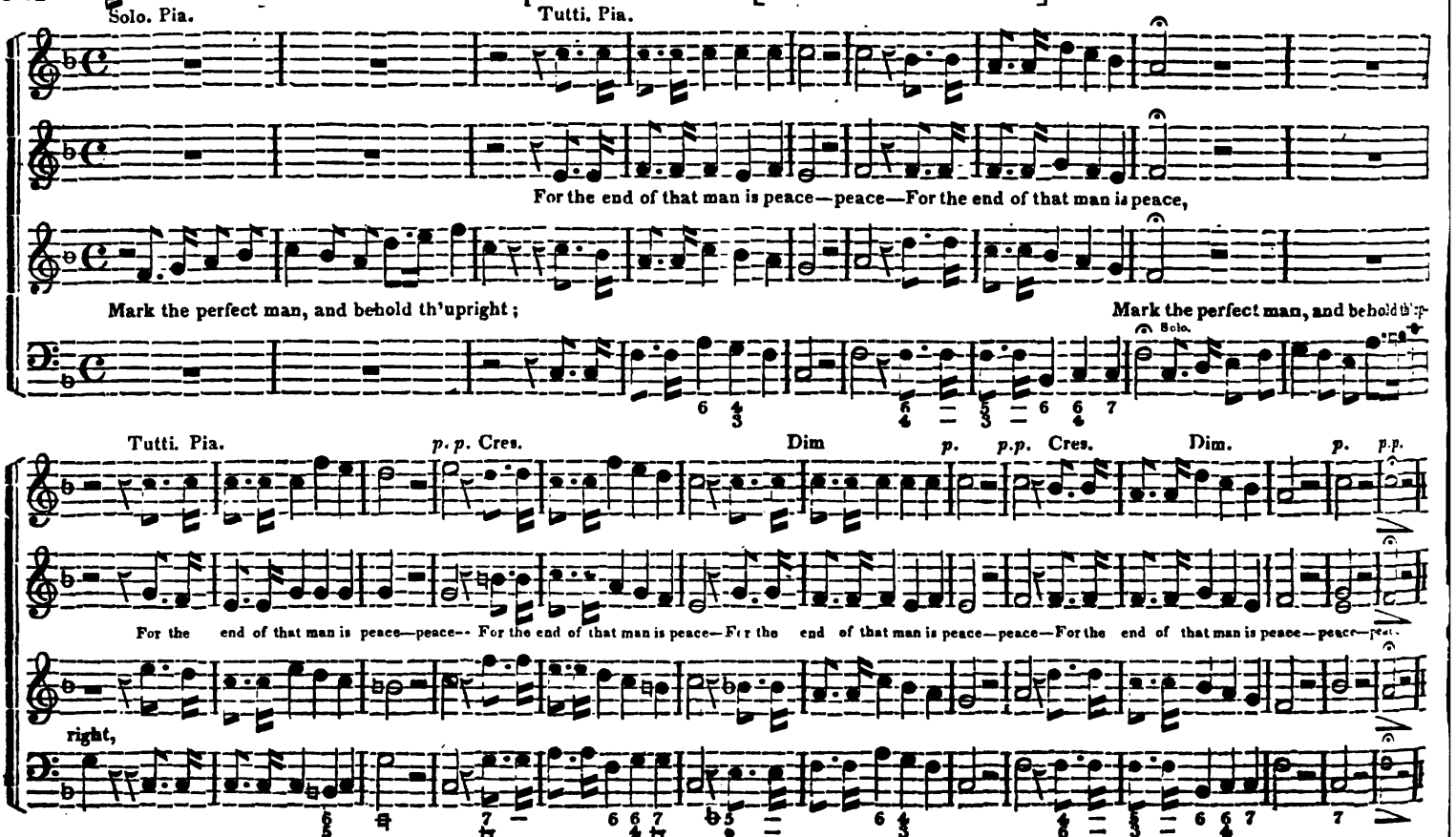

2d Treble.
Lord, we come be - fore thee now, At thy feet we hum - bly bow; O do not our
suit dis - dain! Shall we seek thee, Lord, in vain— Shall we seek thee, Lord, in vain?

Tenor. **O praise God in his holiness.** [ANTHEM, Ps. 150.] **L. Mason.**
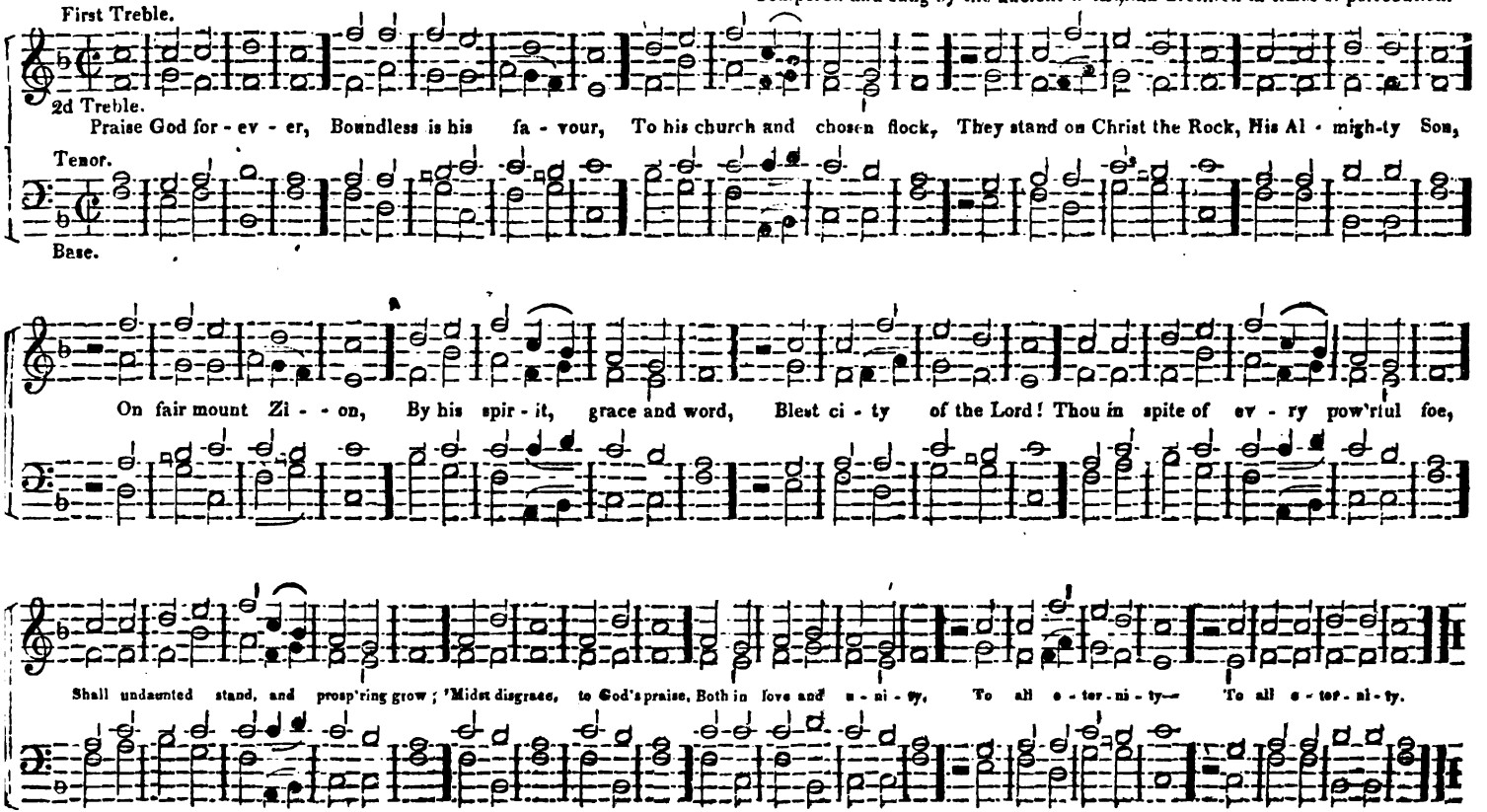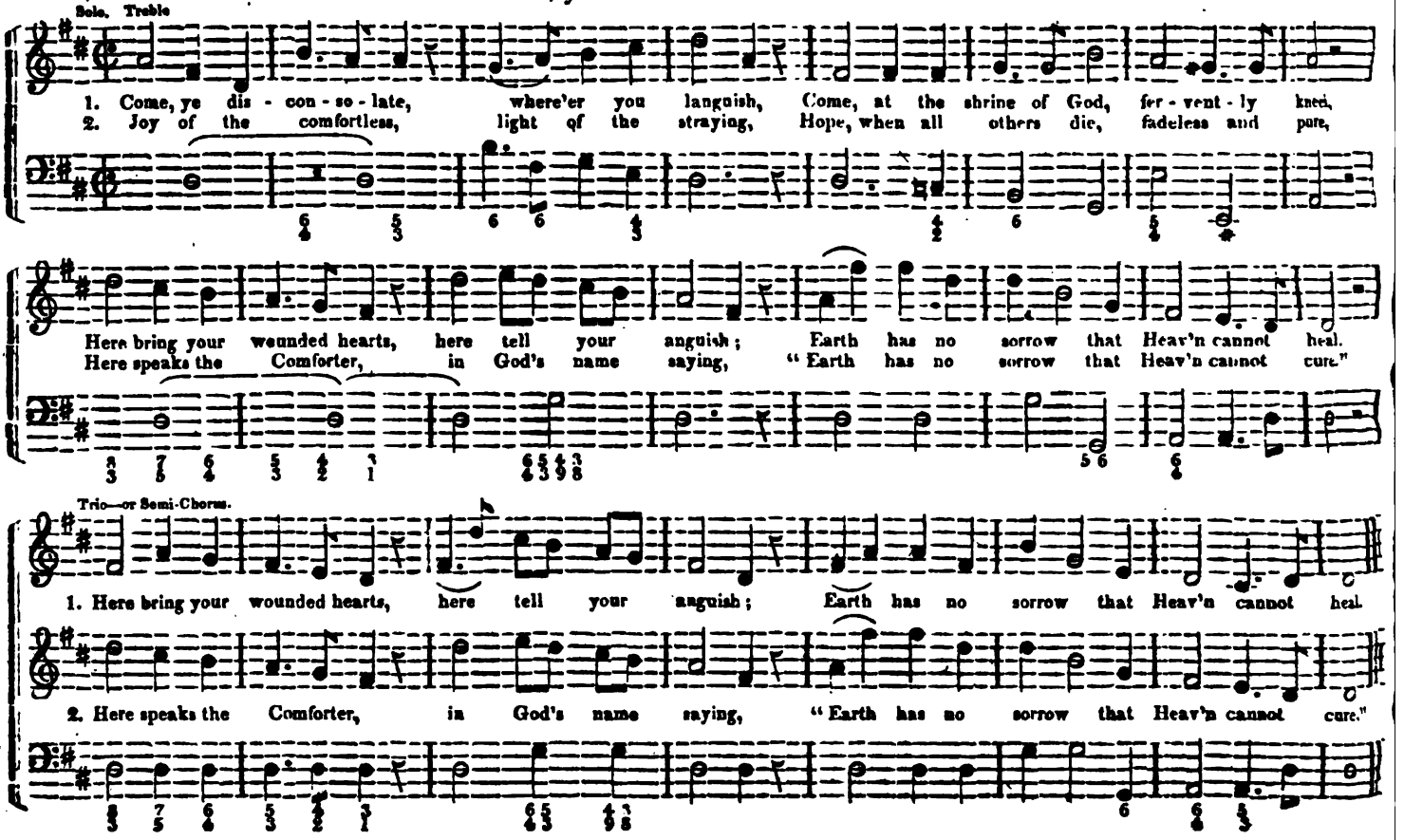



Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes,
Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath
Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath breath, Let ev'ry thing that hath
Let ev'ry thing that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.
breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.
breath, that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

88. "Mark the perfect man." [FUNERAL SENTENCE.]

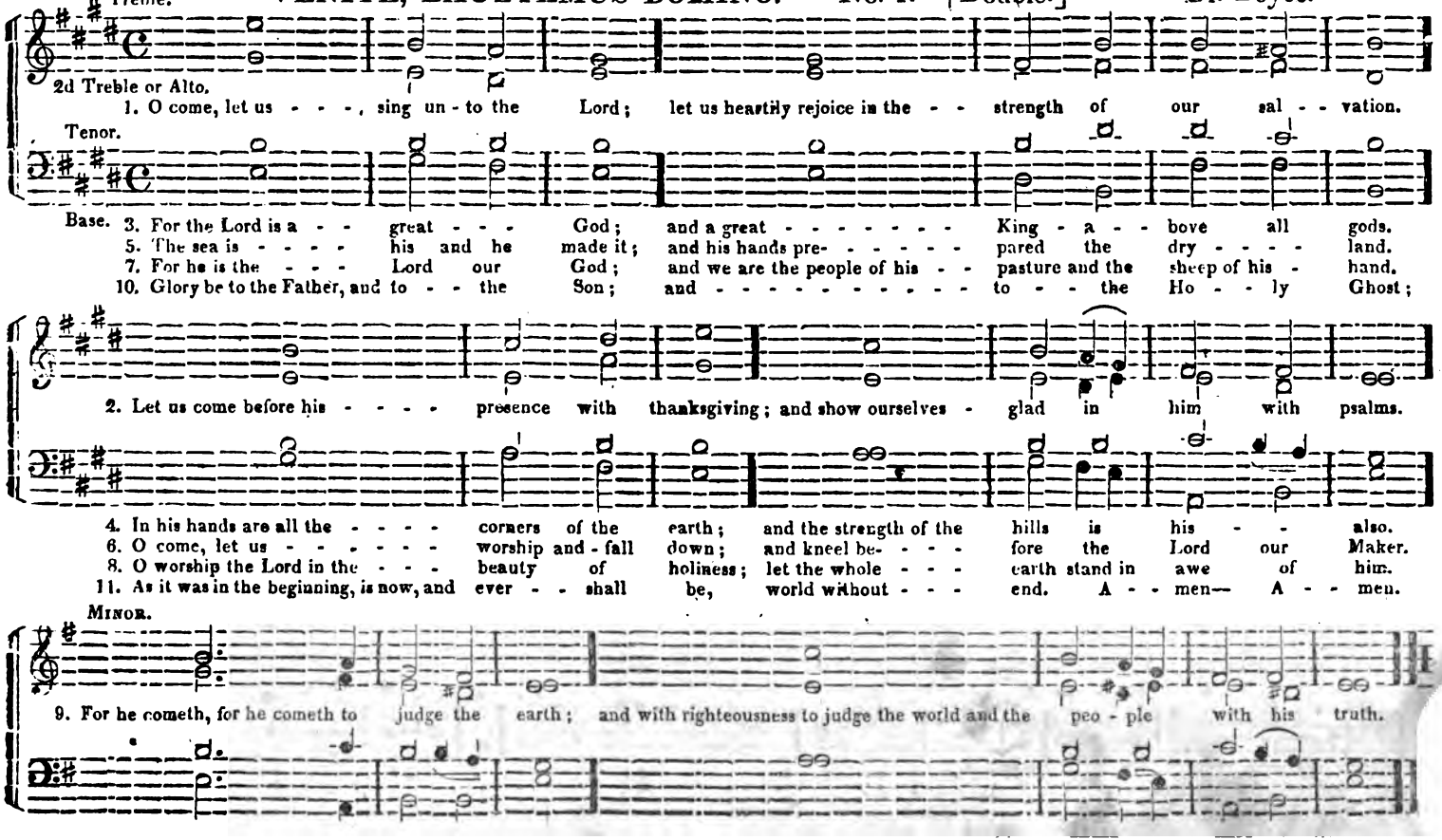


Composed and sung by the ancient Bohemian Brethren in times of persecution.

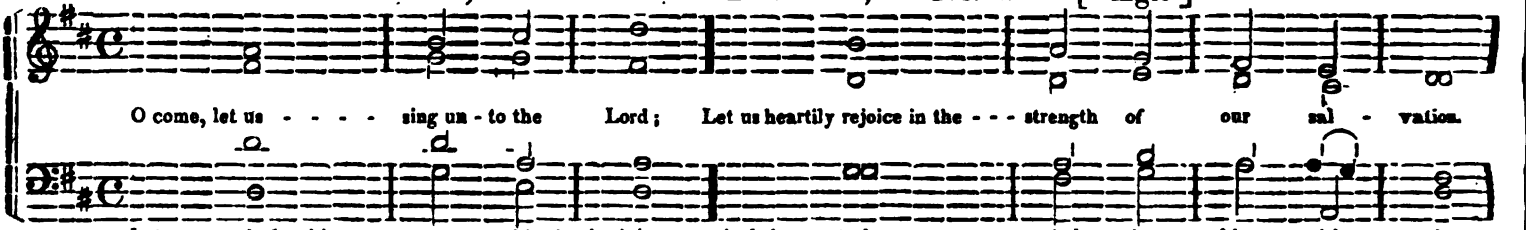



Solo. Treble
1. Come, ye dis - con - so - late, where'er you languish, Come, at the shrine of God, fer - vent - ly kneel,
2. Joy of the comfortless, light of the straying, Hope, when all others die, fadeless and pure,
Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heav'n cannot heal.
Here speaks the Comforter, in God's name saying, "Earth has no sorrow that Heav'n cannot cure."
Trio—or Semi-Chorus.
1. Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heav'n cannot heal.
2. Here speaks the Comforter, in God's name saying, "Earth has no sorrow that Heav'n cannot cure."

VENITE, EXULTEMUS DOMINO. No. 1. [Double.] Dr. Boyce.
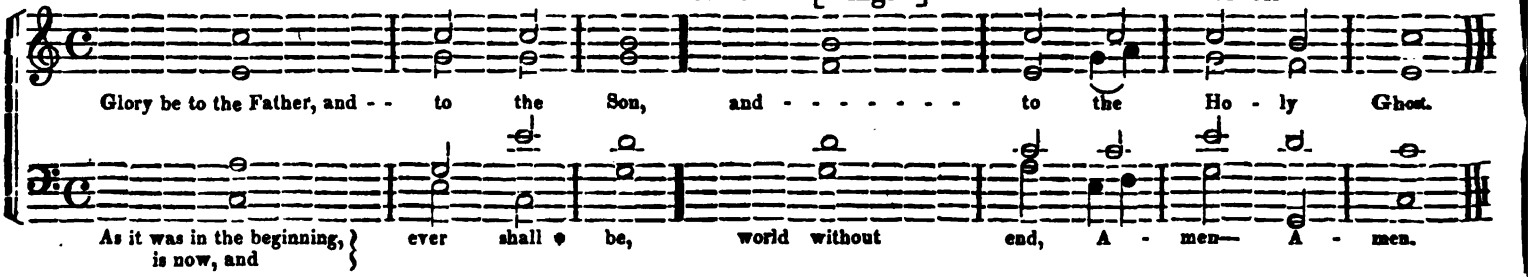


VENITE, EXULTEMUS DOMINO, No. 2. [Single.]

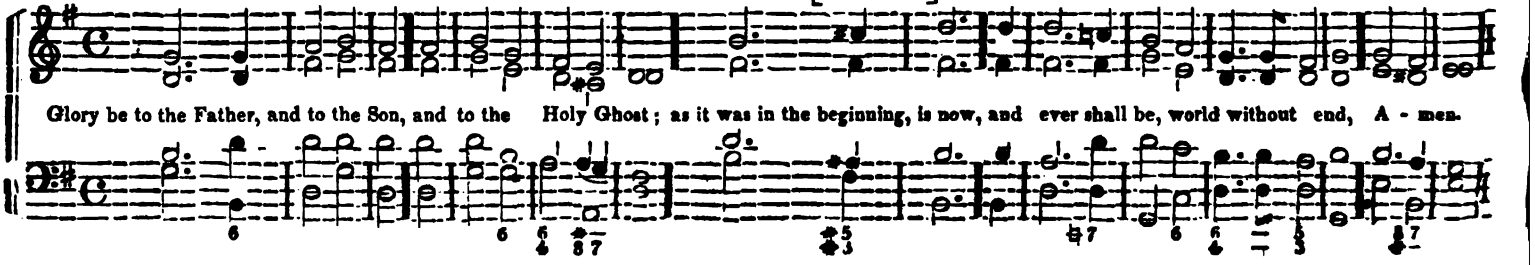


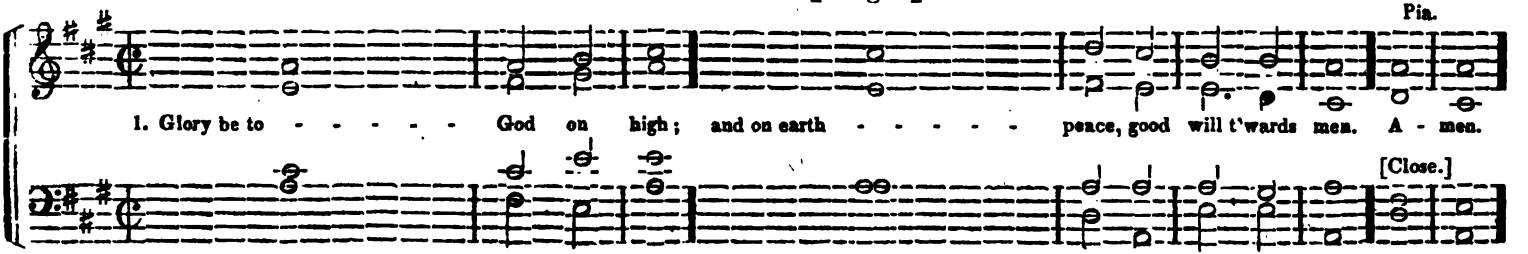
[See words at No. 1.]

GLORIA PATRI. No. 1. [Single.] Purcell.



GLORIA PATRI. No. 2. [Double.] C. Zeuner.
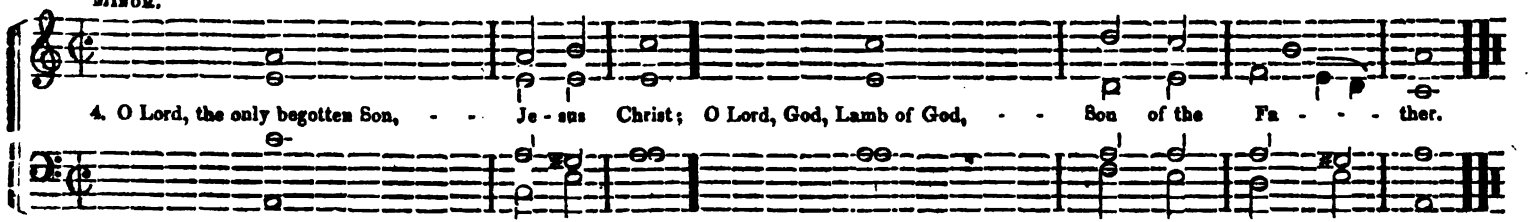




1. Glory be to - - - - - - God on high; and on earth - - - - - - peace, good will t'wards men. A - men.
2. We praise thee, we bless thee, we wor - ship thee; we glorify thee, we give thanks to thee, for thy great glo - - - ry.
3. O Lord, God, - - - - - heav'n - ly King; God the - - - - - - Fa - ther Al - - mighty.

[See Minor for 4, 5, 6, 7, and 8.]
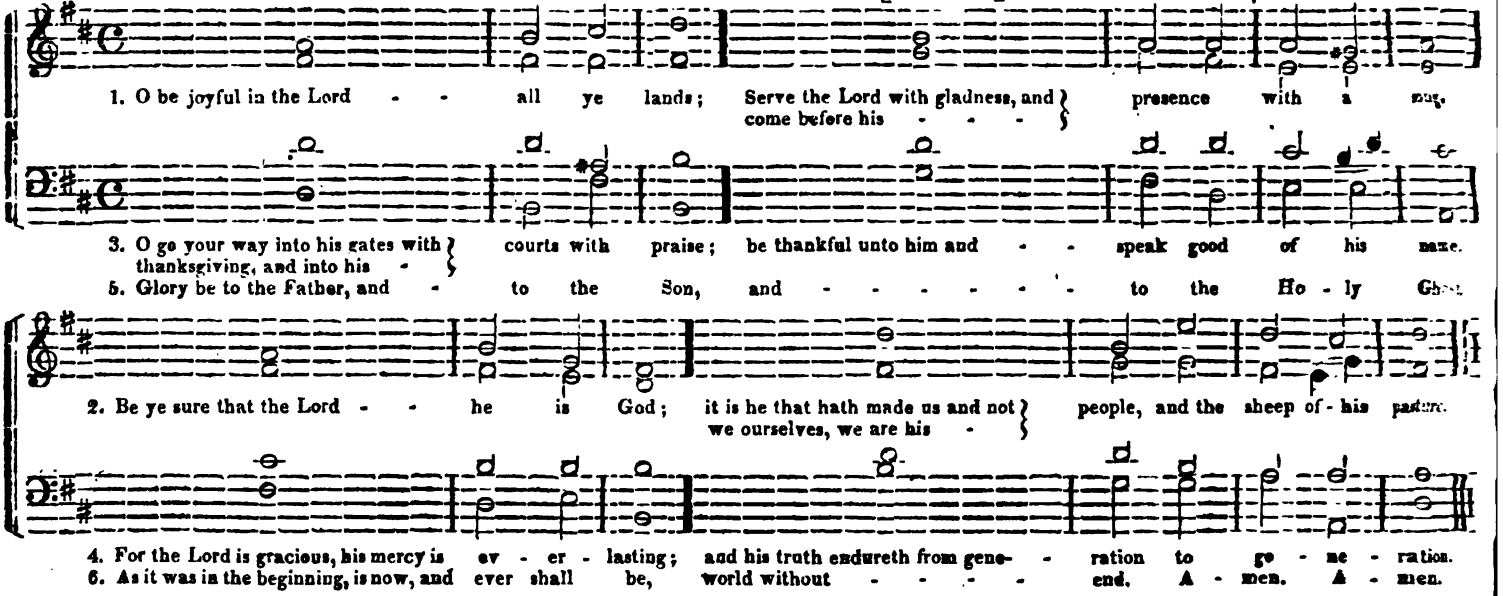
9. For thou - - - - - - only art holy; thou - - - - - - - on - ly art the Lord.
10. Thou, only, O Christ, with the Ho - ly Ghost; art most high in the glory of - - God the Fa - - ther. A - men.
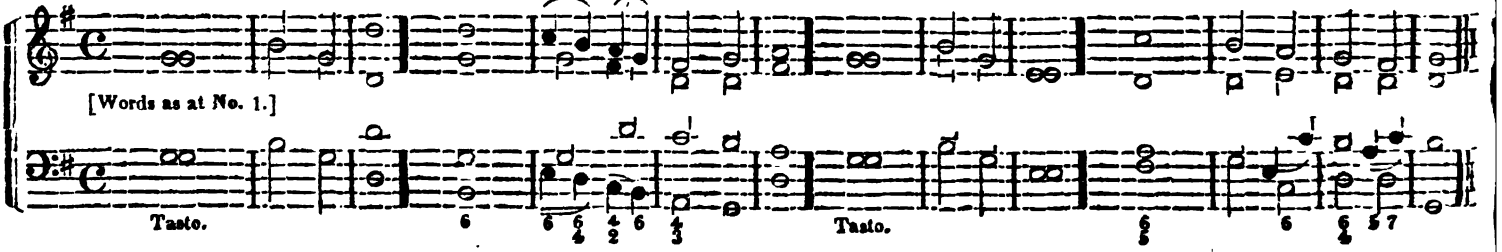


4. O Lord, the only begotten Son, - - Je - sus Christ; O Lord, God, Lamb of God, - - Son of the Fa - - - ther.
5. That takest away the - - - sins of the world; have - - - - - - - mer - cy up - on - - us.
6. Thou that takest away the - - sins of the world; have - - - - - - - mer - cy up - on - - us.
7. Thou that takest away the - - sins of the world; re- - - - - - - - ceive our pray- - - er.
8. Thou that sittest at the right hand of God the Father; have - - - - - - - mer - cy up - on - - us.

[See Major for 9 and 10.]

JUBILATE DEO. No. 1. [Double.]



JUBILATE DEO. No. 2. [Double.]



BENEDICTUS. No. 1. [Single.]

1. Blessed be the Lord God - - of Israel; for he hath visited and re - deemed his people.
2. And hath raised up a mighty sal- - vation for us, in the - - - - - house - of his servant David.
3. As he spake by the mouth of his ho - ly prophets, which have - - - - been since the world be - gan.
4. That we should be saved from our enemies, and from the hand - - of all that hate us.
5. Glory be to the Father, and to the Son, and to the Holy Ghost.
6. As it was in the beginning, is now, and ever shall be, world without end, A - men, A - men.

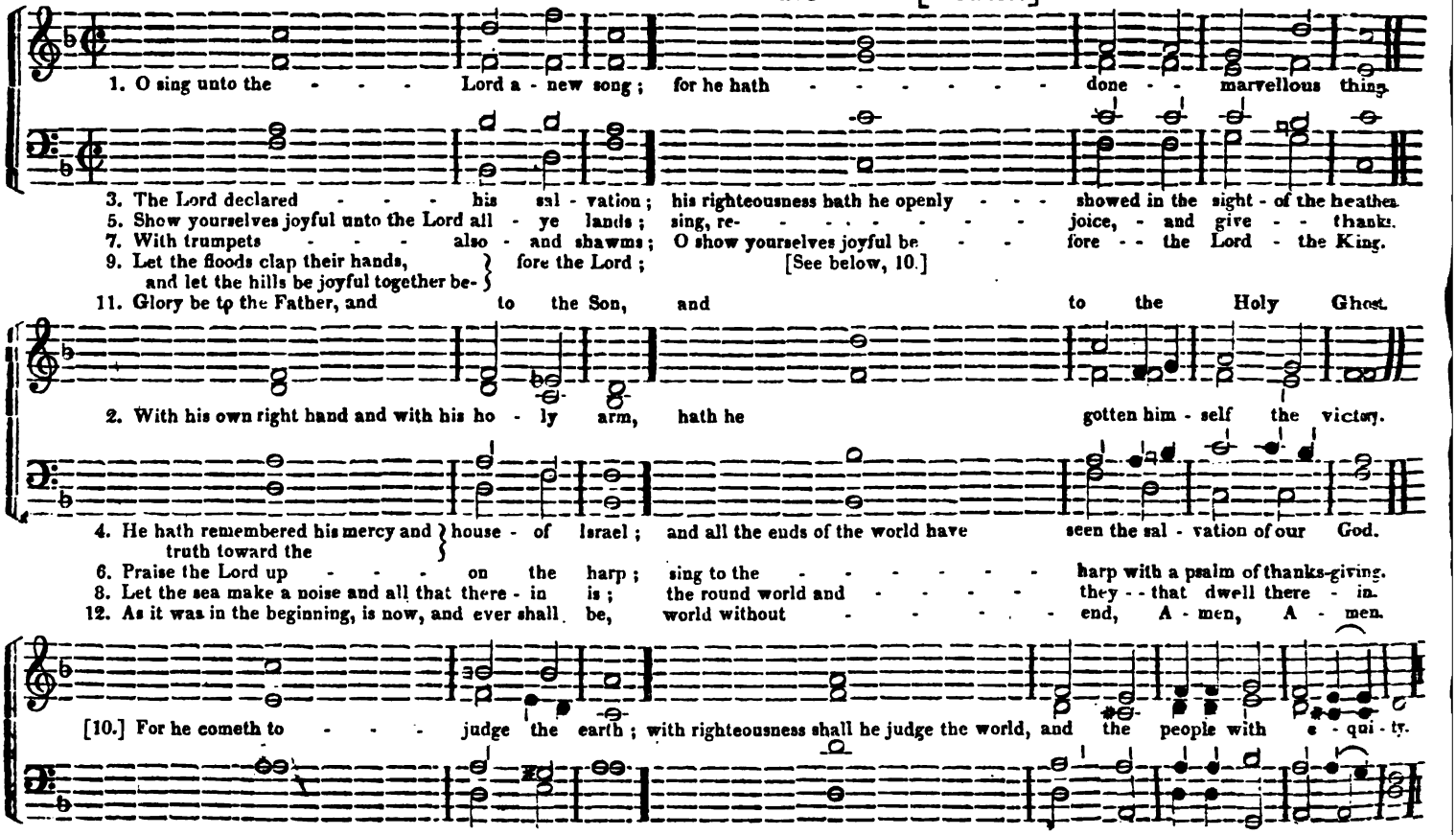
BENEDICTUS. No. 2. [Single.]

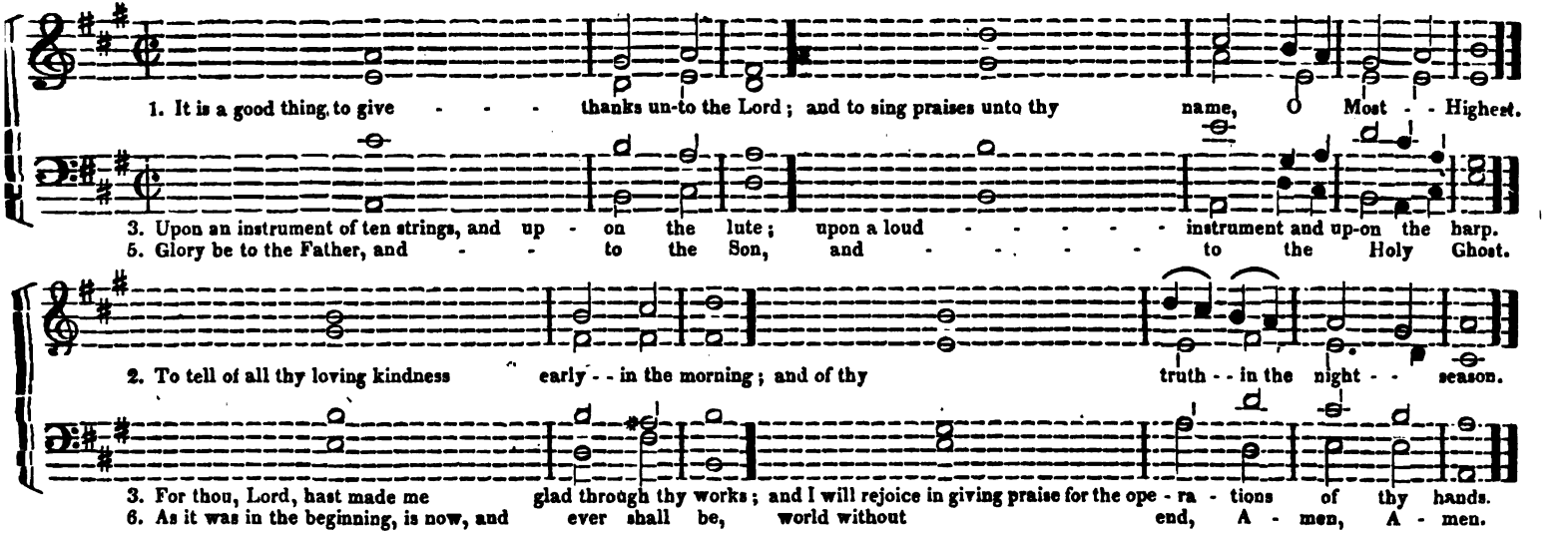
CANTATE DOMINO. No. 1. [Double.]
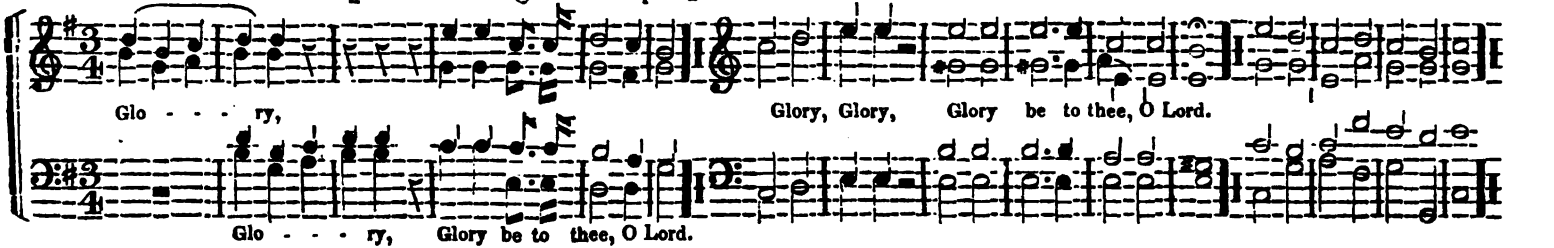
[Words as at No. 2.]

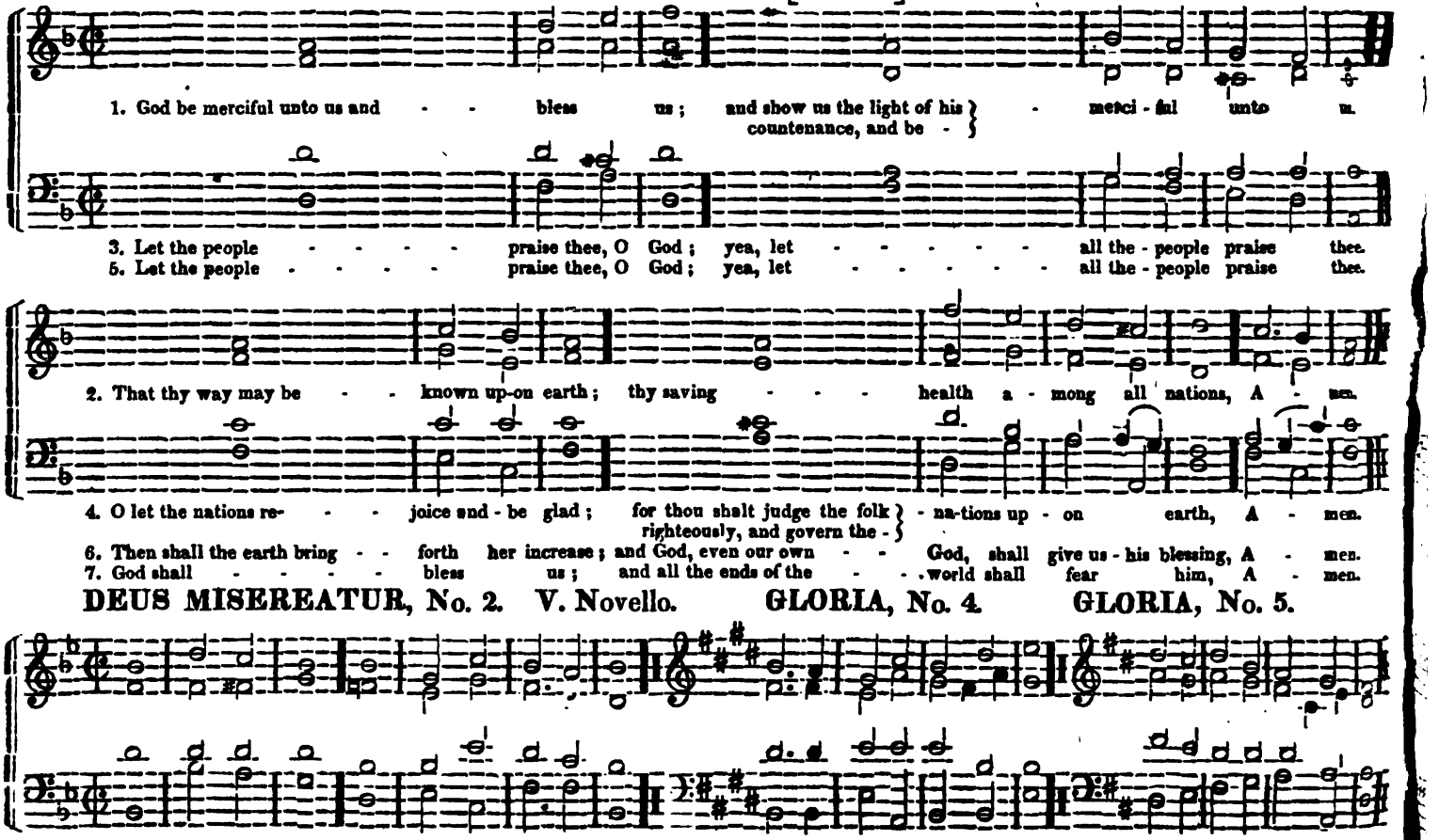
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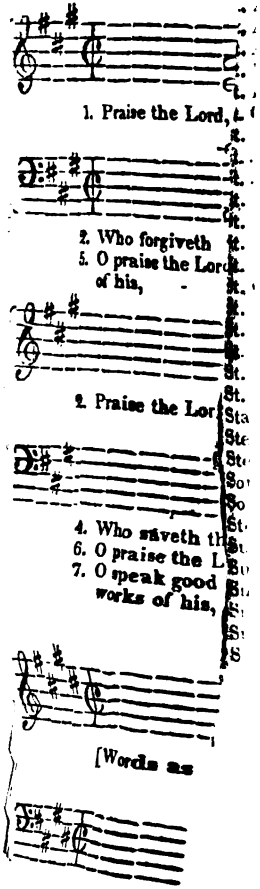
CANTATE DOMINO. No. 2. [Double.]




1. It is a good thing to give - - - - thanks un-to the Lord; and to sing praises unto thy name, O Most - - Highest.
3. Upon an instrument of ten strings, and up - on the lute; upon a loud - - - - - - instrument and up-on the harp.
5. Glory be to the Father, and - - to the Son, and - - - - - - to the Holy Ghost.
2. To tell of all thy loving kindness early - - in the morning; and of thy truth - - in the night - - season.
3. For thou, Lord, hast made me glad through thy works; and I will rejoice in giving praise for the ope - ra - tions of thy hands.
6. As it was in the beginning, is now, and ever shall be, world without end, A - men, A - men.


GLORIA, No. 1. [After naming the Gospel.]
GLORIA, No. 2.
GLORIA, No. 3.
Glo - - - ry,
Glory, Glory, Glory be to thee, O Lord.
Glo - - - ry, Glory be to thee, O Lord.


1. God be merciful unto us and - - bless us; and show us the light of his countenance, and be - - merci - ful unto us.
3. Let the people - - - - - praise thee, O God; yea, let - - - - - - all the - people praise thee.
5. Let the people - - - - - praise thee, O God; yea, let - - - - - - all the - people praise thee.
2. That thy way may be - - known up-on earth; thy saving - - - - health a - mong all nations, A - men.
4. O let the nations re- - - joice and - be glad; for thou shalt judge the folk righteously, and govern the - - na-tions up - on earth, A - men.
6. Then shall the earth bring - - forth her increase; and God, even our own - - God, shall give us - his blessing, A - men.
7. God shall - - - - - bless us; and all the ends of the - - - world shall fear him, A - men.
DEUS MISEREATUR, No. 2. V. Novello.
GLORIA, No. 4.
GLORIA, No. 5.


1. Praise the Lord,
2. Who forgiveth
5. O praise the Lord
of his,
2. Praise the Lor
4. Who saveth th
6. O praise the L
7. O speak good
works of his,
[Words as

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